

The Gramophone

Edited by **COMPTON MACKENZIE**

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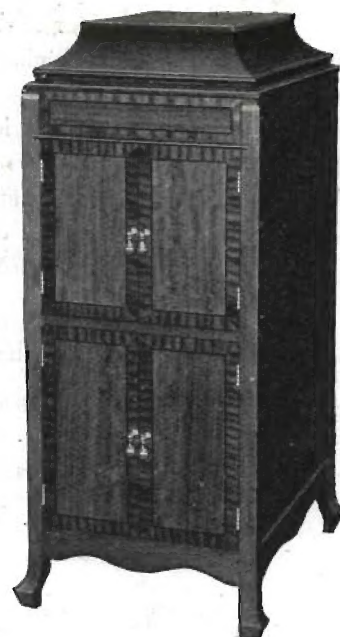
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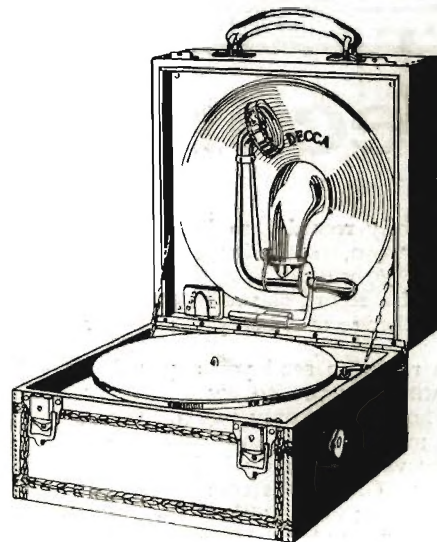
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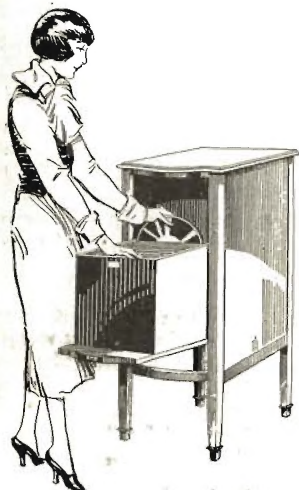
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London Offices :
58, Frith Street,
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Edited by
COMPTON MACKENZIE

TELEPHONE: Museum 353

Vol. II.

OCTOBER, 1924

No. 5

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(Telephone: Museum 353.)

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We particularly draw our readers' attention to the **NEW ADDRESS** of the London Office notified above. Those who have toiled up the stairs to 25, Newman Street, during the last fourteen months will be glad to hear that the new offices are on the ground floor. 58, Frith Street is near Soho Square, within a few minutes' walk of the Tube Stations of Oxford Street and Tottenham Court Road.

The Fan

It has required almost a surgical operation to produce the "Model with the Pleated Diaphragm," and for months the studio gossip has centred on the imminent appearance of The Gramophone Company's new model, and on the probable results of that appearance. At last our curiosity is gratified, and by the time that these lines are read most of our readers will have been told by their local dealers of the two beautiful models which will presently adorn their windows.

Gone is the tone-arm, gone the internal horn. Nothing remains but the motor, the turntable—and the sound-box! But no longer a sound-box, rather a sound-fan, a beautiful golden hoop with golden pleated "diaphragm" which stands up to diffuse the music and lies down flat when the no less beautiful lid is closed.

Since The Gramophone Company has sent a model to the Editor at Jethou we will say nothing at this juncture about the playing capacities of the new machine, but we may at once congratulate the Company upon two things for which it is already famous: patience and thoroughness in preparation and in execution. If the fan is as good to the ear as it is to the eye it is a very real achievement.

Mr. Francis Barraud

The death of the painter of one of the most familiar pictures in the world, the original "Nipper" sitting at the horn of an antediluvian H.M.V. gramophone, demands a note of respectful attention. It was never a very good picture perhaps; and for years its amazing power as a trade mark and slogan was not fully utilised. But it was that not very rare phenomenon, a common-place thing with a disconcerting spark of genius; and when we encounter a case of this sort we comfort ourselves with the thought that such an inspiration might happen to any one of us; and, like the late Mr. Barraud, we might achieve almost by a fluke an action, a phrase, a work of art fraught with immortality.

"Mickey"

Mr. T. T. Pask, of Johannesburg, who sends us this snapshot of his "Mickey," hastens to assure us that it is *not* his master's voice which produces this ululation. "Mickey" has finished Schubert's *Symphony*, sent the Dutchman flying for all eternity and composed some songs without words, *Unter dem Lindenbaum*; and, adds our genial correspondent, "you are quite at liberty to broadcast his cheery smile through the medium of your even more cheery paper. Good luck to it." Good luck to you, Sir!



"Mickey."

Acknowledgments

An Orchorsol tone-arm, of the curved wooden type which was described in the Editor's article on p. 79 (August), has been received. No doubt it contributes largely to the excellent performance of the Orchorsol, and it is slotted so as to hold the sound-box firmly in the playing or the resting position. By the way, experiments indicate that a Peridulce sound-box is likely to suit a good many listeners better than the Verloc standard sound-box supplied with the machine. Experts assure us that the Orchorsol needle-track alignment is very good.

No reader should fail to write to Messrs. J. E. Hough, Ltd., 64, Glengall Road, S.E. 15 (mentioning THE GRAMOPHONE) for a free copy of "The Story of the Edison-Bell." It is not only an interesting account of the activities of the famous firm, but almost an epitome of the story of the gramophone from its earliest days, which all of us ought to know. Our only regret is that it is not much

longer, and that more reminiscences of the pioneers are not recorded while they are still fresh.

Publicity

Correspondents have drawn our attention, in connection with the remarks under this heading last month, to the display of THE GRAMOPHONE which is made by Messrs. Henecy, of 54, Dame Street, Dublin, and by the bookstall manager at Wandsworth Common Station. The Orchorsol Company, at 149, South Lambeth Road, and Messrs. Goodwin and Tabb (1924), Ltd., at 34, Percy Street, W.1, have also, we hear, filled

their windows with copies of THE GRAMOPHONE. It is a pleasure to acknowledge this help and to hope that the results are encouraging. One correspondent, by the way, protests vigorously against the cover of the magazine, and declares it unfit for display among its contemporaries. This is a harsh judgment and not likely to receive universal support. But familiarity breeds tolerance in cases of this sort, and it would be a mistake to have a new cover at this stage in our history. However, this month's competition may elicit some designs which will be as appropriate for an outside cover as for a poster.

Our Good Friends

A further instance of the sympathetic co-operation of the trade deserves a public expression of gratitude. In response to a worried letter from the London Editor about the difficulties involved in the reviewing of records at Newman Street and the despatching of them to the Editor in the Channel

Islands for his Quarterly Review, the following companies have graciously consented to send duplicate sets of records in future direct to the Editor: The Aeolian Co., Ltd. (Vocalion), the Chappell Piano Co., Ltd. (Brunswick-Clifophone), the Columbia Graphophone Co., Ltd., the Gramophone Co., Ltd. (H.M.V.), Messrs. J. E. Hough, Ltd. (Velvet Face), and the Parlophone Co., Ltd. It should perhaps be added that these were the only firms to which the request was made.

A Gramophonist's Guide

On another page will be found the second article under the above title from the pen of Mr. Percy Scholes. The first article, on Brahms' *Sonata in D minor* (Op. 108) appeared in our last issue, and we hope, by the courtesy of the Oxford University Press, to print several more of these descriptive analyses of records which are presumably in the possession of the vast majority of our readers. They will eventually be incorporated in the "Second Book of the Gramophone Record."

Record Wear

One of our correspondents—maybe others feel the same—writes in bewilderment about Mr. Wilson's article in the September number, adds details of the needle-track alignment in his own machine (with a precious home-made sound-box), and deplorably concludes, "Is the present position detrimental to my records, please, as mine wear out very quickly, so quickly that the recent reports in THE GRAMOPHONE seem like fairy tales? Some of mine get grey streaks in a dozen playings. Very few are any use after twenty playings." Imagine how such human documents harrow a sub-editor's heart!

On the other hand, "fairy tales" continue to assume reality. Three records arrived, sealed and labelled, from Messrs. Murdoch Trading Co., Ltd. They are Beltonas, *On the Road to Mandalay* (5004), and *William Tell Overture*, played by an orchestra (5002 and 5003); they have been played by Captain Barnett under what he considers the most favourable conditions—on a Peridulce with Euphonic needles set short—no less than one hundred and eleven times at a pace of 88 revolutions a minute. Twelve needles were used for each record, which was dusted each time that the record was changed.

We have broken the seals and tried the records on the office Orchorsol with an Euphonic needle, and can testify that all three are in perfectly good playing condition, without a trace of wear either at beginning or end. This says a lot for the Beltona record as such; but the moral is of wider application and will not be lost on those of our readers who find their records of all makes suffering from premature senility.

Another Fairy Tale

While on the subject of fairy tales may we quote the following note which the Editor has sent from Jethou? "I don't often recommend my own books," he writes, "but in the case of 'Santa Claus in Summer' (just published by Messrs. Constable) I should like to tell our readers that the illustrations by Miss Watson are so charming that I really *can* recommend it; and if I say that I like this children's tale better than anything I have written they will understand that the author believes there is something to be said for the tale itself.—C. M."

The New Edison and the E.M.G.

In fear that the Editor's article in the September number may in its earlier paragraphs have given an impression that the assembling of an Edison machine is a difficult though normal process we ought to make it clear that this is not so. Edison machines are delivered to purchasers complete and in perfect running order, as a rule. It was only that the machine sent to the Editor in the Channel Islands direct from America was packed in separate pieces for safe transit and had to be put together on arrival.

Similarly a misapprehension may have been caused by the Editor's report on the E.M.G. Hand-made Gramophone in the August number (pp. 79, 80), where it is hinted that the £30 model seemed, judging by the Steinway Hall tests, to be "considerably more effective than the £25 model." Impressions at tests are—what they are; and the fact remains that except for a larger motor and a record-storing cupboard underneath, the £30 model is identical with the £25 model in construction.

Nicolai Nadejin

At long last we have the first record of M. Nadejin's voice, announced some months ago by Messrs. J. E. Hough (Velvet Face 604, 12 in., d.s., 5s. 6d.). He has chosen to begin with two Russian songs, both Tchaikovsky's; the famous romance, *I bless you, Forests*, and a less known song, *Oh, sleep, my Beloved*. After all that has been said in these columns about M. Nadejin's voice we are more than ordinarily anxious to hear what our readers think of this record; and to those who did not hear him sing at the Aeolian Hall in February, when his dramatic power, as well as his fine technique, were displayed, we should like to say that a certain melancholy and colourlessness are an essential part of these Russian songs. It is the exception, not the rule, for Russian songs to have colour in their conception; and it is only after several hearings of them that the still beauty of the melodies pervades and haunts the memory of the hearer.

GRAMOPHONE CELEBRITIES

VI.—John McCormack

By THE EDITOR

JOHN McCORMACK first appeared in public in May, 1903, when he won the gold medal at the Feis Coeil in Dublin. The following year he made his first record for the Edison Company (cylinder), and in the same year for His Master's Voice. Apropos of this he writes to me, "Ye gods, I heard one the other day. Too pathetic for words. The recording and the recorder, oh, much too young."

In 1904 he sang at the St. Louis Exhibition, and in October, 1905, like a sensible man, he went to Italy to study with Sabatini—the father of Rafael Sabatini, that excellent and in England not sufficiently appreciated novelist. In January, 1906, he made his operatic début as Savona in Mascagni's *Amico Fritz*. In the following spring he was singing in Boosey ballad concerts, and on October 15th of the same year made his début at Covent Garden as Turiddu in *Cavalleria Rusticana*. He was at Covent Garden every season until 1914. In 1909 he sang at the San Carlos, Naples, and on November 10th, 1909, he made his début in New York at the Manhattan Opera House. His first records in America were made in March, 1910.

I have brought back many vivid impressions from my recent visit to Ireland, when I had the great honour of being the guest of the Irish nation, and my meeting with John McCormack will remain among the vividest. There were two big rounds of applause at the opening of the Tailteann Games at Croke Park. The first greeted the arrival of the Governor-General; the other of John McCormack. One of the keenest pleasures in an artist's life is to be able to tell another artist quite sincerely that he admires his work. "Yes, but I expect you think I sing a great deal of rubbish," said McCormack to me. I agreed, and suggested that for this side of the Atlantic he had sung enough. "Yes, but I'm going to sing Wolf and Brahms now, and all sorts of songs that I really want to sing." "That's the best gramophone news I've heard for a long time," I assured him.

And it is, because it means that the greatest living tenor is going to bequeath to posterity a treasure of music whose infinite variety age will not wither nor custom stale. Besides, one hopes that the good example will be infectious and that Kreisler, who is a great friend of McCormack's, will decide to leave behind him something better than radiant shreds and patches of music.

Not that I want readers of THE GRAMOPHONE to run away with the idea that McCormack has sung nothing but rubbish. In the classified list at the end of this article they will recognise that this is far from being the case. Nor do I want them to suppose that rubbish cannot be thoroughly enjoyable if it be sung by a master. Moreover, the enjoyment of rubbish without knowing that it is rubbish is an important stage in the development of taste. There are no short cuts in art. I should like to print that sentence in letters of fire. No man can appreciate good poetry who has not at some time in his life been moved by bad poetry. And this applies equally to music. There is no such birth in taste as that of Pallas Athene who sprang fully armed from the head of Zeus. Distrust good taste that has not grown out of bad taste. It is like one of those palms that cinema producers stick into an English beach to represent the scenery of a tropical island. You must believe me when I tell you that *you* will enjoy chamber music, just because there *was* a time when *I* could not stand it. In my musical autobiography I have already alluded to the inconvenience, to use a mild term, of too exquisite taste, and I should advise everybody for his own pleasure to preserve his capacity for what may be called immature enjoyment.

I am glad to confess that some of the greatest rubbish sung by McCormack still gives me in certain moods a genuine delight. That is because whatever the words, whatever the indulgence in what Ernest Newman called "greasy chromatics," the singing is the singing of a master, and the character behind it is a simple and beautiful character. McCormack would tell you that he has sung a great deal of his rubbish because he could not resist the money it brought him. Good luck to him, for let it be remembered that he has sung that rubbish as well as he knew how, and I venture to think that there was a time when he was not nearly as sure as he is now that it was rubbish. His own taste has been growing all this time just like the taste of his listeners, and, good actor though he is, I wonder whether if he were to record again some of those ballads he could imbue them with so much sincerity. After all, every entertainer of the public has a right to earn as much money as he can, and let it be remembered that the more he can make the more he can give. As an enter-

tainer, which is what a novelist ought to be but sometimes out of snobbishness or incapacity fails to be, I get reproved by critics for not always writing as solemnly as I ought, but what they don't grasp is that an entertainer will cease to be an entertainer if he is not entertaining himself as well as the public. For my part, I would sooner earn my living by writing nothing but light novels than earn it like serious critics by purging all amusement with however bubbling a wit. In other words, I would rather be a bottle of champagne than a bottle of Eno's fruit salts.

After meeting McCormack I heard him sing at one of the two concerts he gave for the benefit of the Tailteann Games. The Theatre Royal was packed, and there must have been three hundred people sitting on the stage behind him—an ordeal for any artist. He sang perhaps sixteen songs, each one in its own way perfectly. I saw Ireland's greatest poet wandering disconsolate in the corridors. "The vowels are so clear," he groaned. "If only the consonants were not equally clear." There is no doubt that he was suffering acutely, being, like so many poets, tone-deaf and therefore only hearing words that he was considering an outrage upon language. But I was glad that when the gallery shouted for *Kathleen Mavourneen* I could be as deeply moved by the old song as the gallery was, and I am sorry for anybody whom it cannot move. You can hear for yourselves in DB.342 how supremely well McCormack sings *Kathleen Mavourneen*. I rather wish that the reverse was not occupied by *Killarney*, because this is less successful, and in this almost for the only time I found his diction imperfectly clear. Generally his diction is little less than miraculous. Test it in *Come into the Garden*, *Maud*. I cannot believe that Sims Reeves at his best sang this song so well. It is significant that of the two contemporary singers with the clearest English diction one is an Irishman, the other Sir Harry Lauder, a Scot. I have heard people take exception to McCormack's pronunciation, and to choose one instance, his pronunciation of "brook" in *Ben Bolt*. But the singer is right, and we who pronounce it "bruk" are wrong. The fact is that he has taken advantage of his Italian training to acquire an ability to distinguish between close and open vowels. His own Italian is marvellous. I have known several Italians who, listening to his records, absolutely refused to believe that he was not an Italian himself. The truth of it is that he does not merely pronounce Italian well; but that when he sings in Italian he is Italian. He is a genuinely creative singer.

In order to write this article I have played through 150 songs, many of them twice over, in three days. Yet I have a clear recollection of every song. I know why I liked it more or why I liked it less. I can tell you that in *Drink to me only with thine eyes*

he sings "love's nectar" when he ought to sing "Jove's nectar," and "could not withered be" when he ought to sing "might not withered be." I can tell you that in a tiresome song called *Eileen Alanna* "Ireland" is made to rhyme with "my land" and "shillelagh" with "daily" (not by the singer). I venture to think that without jotting down a single note I could not have concentrated like this unless the singer were getting something different out of each number good or bad, extraordinary or commonplace, and not only getting it himself but giving it to his audience. His versatility is astonishing, and I would remind my readers that versatility is one of the hall marks of a major artist, whether he be singer or painter or writer. McCormack can sing *Il mio tesoro* on one side of a record as if he had never sung anything but Mozart in his life, and on the other *Una furtiva lagrima* as if he had been entirely devoted to Donizetti. He can sing *Carmela* like a Neapolitan, and *Oh, cease thy singing, maiden fair* like a Slav. His *Molly Brannigan* is as rich a piece of genre as some of Lauder's. He sings *Take, oh take those lips away* as the very ghost of him who wrote the divine words might haunt this green earth and sing it. Nobody can give Tom Moore's Irish songs like him; that is not surprising. But when he gives us something more ancient and more truly Irish than anything Moore ever wrote, like *The Snowy-breasted Pearl*, it is equally unparagoned, though I wish he'd use Petrie's words and Somervell's arrangement. His *Che gelida manina* is the best of the lot, and on the other side his *Il fior che avevi* as near the best as makes no matter. As for *Annie Laurie*, *Ah, moon of my delight*, *Ben Bolt*, *The Kerry Dance*, *The low-backed car*, *The Wearin' o' the Green*, and *Ave Maria* (both Schubert's and the Bach-Gounod one), well, each is supreme in its own style. Yes, if we put on one side the clarity of his diction and forget the *chiaroscuro* of his voice (comparable to Correggio's in colour), and merely pause for a moment to wonder at its sweetness and strength and ease, it is the capacity for *being* the song he is singing that gives him the right to be called the world's greatest living tenor.

I heard him at Dublin sing a song about a fairy behind a hedge, and, confound it, his voice actually seemed to go behind the hedge. He might have been a ventriloquist, and yet of course he was doing nothing in the least ventriloquial; he was just being the fairy behind the hedge, and by the intensity with which he was being that fairy he bewitched his audience into thinking that the fairy was there all the time. Two of his failures in records are *The Lost Chord* and Tosti's *Good-bye*, and I believe that it is just this capacity for being the song he is singing that makes them failures. He cannot help being an organ in *The Lost Chord*, and wonderfully near as he gets he does not quite

convince us. The song isn't good enough really to help the illusion that we are listening to a tenor more robust than Tamagno. I believe that if he had sung Tosti's *Good-bye* in Italian he would have sung it triumphantly, but by *being* the song he is *being* the hideously imbecile English translation. He simply cannot think himself into those words, because of his subconscious awareness that they ought to be in Italian. He can put across such rubbish as *Silver Threads among the Gold*, because, alas! it could only have been written in English or German.

I have heard it charged against McCormack that he sings nasally. I have no hesitation in saying that if he sounds nasal, it is the instrument which is at fault. I have been playing his records with Mr. Balmain's instrument and an H.M.V. No. 2 sound-box. No nasality there. Nothing except the loveliest and easiest tenor voice that may still be heard from a living singer. And on no other instrument except Mr. Balmain's do those amazing last lingering high notes not wobble. I am not mathematician enough to refute our controversialists who prove mathematically that it does not matter about the angle or arc at which the needle travels. All I know is that Mr. Balmain's device has freed the gramophone of one of its chief terrors, that hideous flattening tremolo that mars the close of most records, and if mathematics prove the contrary then mathematics are sometimes wrong, which I for one should be glad to believe. I wish we had space to allow me to comment on every individual record, but, as that is impossible, I have divided them into four rough classes. This classification would have been much easier before the advent of double-sided celebrity records, for bearing in mind the purses of our readers I have had to choose in pairs. This means that several first-class sides are sunk by their companions, and equally that several less good sides float by their companions' aid. A certain amount of rubbish superbly sung is in the first class; but naturally, whatever the genius of the singer, one's judgment is inevitably affected by the type of song, and the fourth class will hold for some readers as many treasures as the first. In order to forestall those correspondents who will write to insist on my giving an absolute best, here is my selection.

Best Italian 12 inch.

- D.B.324. *Il mio tesoro intanto* (Don Giovanni, Mozart).
Una furtiva lagrima (Elisir d'Amore, Donizetti).

Best Italian 10 inch.

- D.A.498. *Dai campi, dai prati* (Mefistofele, Boito).
Questa o quella (Rigoletto, Verdi).

Best English 12 inch.

- D.B.344. *The Snowy-breasted Pearl*.
Come Back to Erin.

Best English 10 inch.

- D.A.308. *Take, oh take those lips away*.
Beneath the Moon of Lombardy.

The second song is drivel, but the other *must* be secured. It's a real crime to have given it such a fancy-dress companion.

Best Duet.

- Perhaps D.B.579. *O terra, addio* (Aïda, Verdi).
Parle-moi de ma mère (Carmen, Bizet) (with Lucy Marsh).

The Aïda number is the best I have heard, though I care little for it, and the Carmen has my favourite melody in the opera.

Best McCormack and Kreisler.

This is impossible to choose. They're all first class, and they're all to be numbered among the greatest treasures of the recording room. By the way *Le Nil* has vanished from the catalogue; I hope that it's coming back soon. I chose it in *Gramophone Nights* before Gluck and Zimbalist's version, and that says how much I think of it.

Class 1, 12 inch.

- D.B.340. *Ah, Moon of my delight* (In a Persian Garden, Lehmann).
Drink to me only with thine eyes (Hullah) (81).
D.B.577. *Angels guard thee* (Jocelyn, Godard).
Ave Maria (Bach-Gounod) (with Kreisler).
D.B.343. *Che gelida manina* (Bohème) (82).
Il fior che avevi a me tu dato (Carmen) (80).
D.B.344. *Come back to Erin* (Claribel) (82).
The Snowy-breasted Pearl (Robinson) (81).
D.B.421. *Come into the Garden, Maud* (Balfe).
The Kerry Dance (Molloy).
D.B.345. *Fra poco a me ricovero* (Lucia) (82).
Tu, che a Dio spiegasti l'ali (Lucia) (80).
D.B.342. *Killarney* (Balfe) (82).
Kathleen Mavourneen (Crouch) (81).
D.B.324. *Il mio tesoro intanto* (Don Giovanni).
Una furtiva lagrima (Elisir d'Amore) (81).
D.M.104. *Parigi, o cara, noi lasceremo* (Traviata).
11s. 6d. Duet (with Lucrezia Bori).
Bella figlia dell'amore (Rigoletto).
Quartet (with Bori, Jacoby, and Werrenrath).
D.B.578. *Angel's Serenade* (Braga).
Ave Maria (Schubert) (with Kreisler).
D.B.579. *O terra, addio!* (Aïda) (80).
Parle moi de ma mère (Carmen) (duets with Lucy Marsh).

Class 1, 10 inch.

- D.A.302. *Annie Laurie* (Lady John Scott) (81).
Mary of Argyle (Nelson).
- D.A.306. *Believe me if all those endearing young charms* (Moore) (80).
The harp that once through Tara's Halls (Balfe) (81).
- D.A.307. *Ben Bolt* (Kneass).
Then you'll remember me (Bohemian Girl).
- D.A.308. *Beneath the moon of Lombardy* (Craxton).
Take, oh, take those lips away (Bennett).
- D.A.297. *Chiudo gli occhi* (*Il Sogno, Manon*).
Sospiri miei, andate ove vi mando (Bimboni).
- D.A.498. *Dai campi, dai prati* (*Mefistofele*).
Questa o quella per me pari sono (*Rigoletto*).
- D.A.501. *Down in the forest* (Landon Ronald).
A Farewell (Liddle).
- D.A.293. *A Dream* (Bartlett).
Macushla (MacMurrough).
- D.A.295. *The Foggy Dew* (Milligan-Fox).
The Minstrel Boy (Moore) (82).
- D.A.304. *Molly Brannigan* (Tucker).
Mother Machree (Olcott) (80).
- D.A.322. *Silver threads among the gold* (Danks) (81).
Wearin' o' the green (Hall) (80).
- D.A.379. *Vieni al contento profondo* (*Lakmé, Delibes*).
O soave fanciulla (*Bohème*) (duet with Bori).
- D.A.323. *When the dew is falling* (Schneider).
Who knows? (Ball) (77).
- D.A.172. *Crucifix* (Fauré).
The moon hath raised her lamp above (Benedict) (duet with Werrenrath) (baritone).
- D.A.458. *Ave Maria* (*Cavalleria Rusticana*).
Softly through the night is calling? (Schubert).
- D.A.460. *Calm as the night* (Bohm).
The last hour (A. W. Kramer).
- D.A.455. *Carmela* (*Canto Sorrentino*) (G. B. de Curtis).
Serenata (Moszkowski).
- D.A.459. *Flirtation* (Meyer-Helmund).
Since you went away (J. R. Johnson).
- D.A.457. *O cease thy singing, maiden fair* (Rachmaninoff).
When night descends (Rachmaninoff).
- D.A.456. *Oh, night of love* (*Barcarolle*, Offenbach).
Serenade (Raff).

The last six are all sung with an obbligato by Kreisler.

Class 2, 12 inch.

- D.B.834. *Champs paternels* (Joseph, Méhul).
Salve, dimora (*Faust*) (80).
- D.B.631. *De' miei bollenti spiriti* (*Traviata*).
Per viver vicino (*Figlia del Reggimento*) (80).
- D.B.327. *The Irish Emigrant* (Baker) (81).
She is far from the land (Lambert) (81).
- D.B.632. *Maire, my girl* (Aitken).
Turn ye to me (Wilson).
- D.B.326. *Molly Bawn* (arr. McMurrough) (80).
Has sorrow thy young days shaded? (Moore) (80).
- D.B.630. *Non è ver* (Tito Mattei).
Ah, Mimi tu più non torni (*Bohème*) (80) (duet with Sammarco).
- D.K.123. *Mira la bianca luna* (Rossini) (with Destinn).
10s. *T'eri un giorno ammalato Gioella della Madonna* (80) (Wolf-Ferrari) (with Kirkby Lunn).
- D.M.118. *Bella figlia dell' amore* (*Rigoletto*) (Quartet 11s. 6d. with Melba, Sammarco, and Thornton).
Ave Maria (*Otello*). This is a Melba solo.
- D.B.608. *All' idea di quel metallo* (*Barbiere di Siviglia*) (80).
O grido di quest' anima (*Gioconda*) (80).
Duets with Sammarco.

Class 2, 10 inch.

- D.A.500. *Avourneen* (King).
Eileen Aroon (MacMurrough).
- D.A.305. *Because* (d'Hardelot).
My Dreams (Tosti).
- D.A.474. *Bonnie wee thing* (Lehmann).
My wild Irish Rose (Olcott).
- D.A.310. *Come where my love lies dreaming* (Foster) (80).
Funiculi, Funicula (Denza).
- D.A.287. *Dear little Shamrock* (Cherry) (80).
The low-back'd car (Lover).
- D.A.291. *Dreams* (Strelezki).
Parted (Tosti).
- D.A.290. *Eileen* (Alanna Asthore) (*Eileen*, Herbert).
Ireland, my Sireland (*Eileen*, Herbert).
- D.A.294. *Evening Song* (Hadley).
I'll sing thee songs of Araby (Clay).
- D.A.324. *The Lord is my Light* (Allitsen).
Venetian Song (Tosti).
- D.A.299. *Mavis* (Craxton).
Little grey home in the west (Löhr).
- D.A.314. *Mother o' mine* (Tours) (77).
The Rosary (Nevin) (80).
- D.A.311. *My Irish song of songs* (Sullivan).
My little town in the ould county Down (Sanders).

- D.A.318. *Sing! Sing! Birds on the Wing* (Nutting).
Somewhere (Waters).
D.A.320. *Thank God for a garden* (del Riego).
That tumble-down shack in Athlone
(Sanders).

Class 3, 12 inch.

- D.B.328. *Adeste, fideles* (in Latin with male chorus,
orchestra and chimes).
The Lost Chord (Sullivan).
D.B.341. *Asthore* (Trotère) (80).
Goodbye (Tosti).
D.B.325. *An Evening Song* (Blumenthal) (80).
When my ships come sailing home (Dorel).
D.B.633. *Like Stars above* (Squire) (80).
Nirvana (Adams).
D.B.329. *The Trumpeter* (Dix) (77).
Morning was gleaming with roseate light
(Meistersinger).

Class 3, 10 inch.

- D.A.303. *At Dawning* (Cadman) (80).
I hear a thrush at eve (Cadman).
D.A.286. *Cradle Song* (Mattullath-Kreisler).
The Old Refrain (Kreisler).
D.A.475. *It's a long way to Tipperary* (Judge and
Williams).
The vacant chair (Washburn).
D.A.312. *Jesus, my Lord, my God, my all* (Mason).
Nearer my God to Thee (Mason).
D.A.315. *The light in your eyes* (Ferrari).
When you look in the heart of a rose
(Methven).
D.A.300. *A little love, a little kiss* (Silésu).
Love, here is my heart (Silésu).
D.A.319. *Love's garden of roses* (Wood).
Somewhere a voice is calling (Tate).
D.A.336. *The Trumpet Call* (Sanderson).
There is a flower that bloometh (Maritana,
Wallace).

Class 4, 10 inch.

- D.A.497. *Beautiful Isle of Somewhere* (Fearis).
When shadows gather (Marshall) (82).
D.A.309. *Calling me home to you* (Dorel).
Until (Sanderson).
D.A.288. *Dear love, remember me* (Marshall) (80).
I hear you calling me (Marshall) (80).
D.A.289. *Dear old pal of mine* (Gitz Rice).
Little mother of mine (Burleigh).
D.A.292. *Eileen Alanna* (Thomas).
Where the river Shannon flows (Russell).

- D.A.499. *Golden Love* (Wellings).
I know of two bright eyes (Clutsam).
D.A.296. *Goodbye, sweetheart, goodbye* (Hatton).
Within the garden of my heart (Scott).
D.A.298. *Little boy blue* (Nevin)
Tommy Lad (Margetson).

For some reason which I have never been able to fathom the times of playing are never printed on the records. All the above records should be played at 78, except where other figures are given in brackets. All 12 inch cost 8s. 6d., all 10 inch cost 6s., except where another price is indicated.

Finally, I would remind our readers that on Sunday, October 5th, at 3 o'clock, McCormack will sing at Queen's Hall. Those who can go and fail to seize the opportunity will be duffers.

COMPTON MACKENZIE.

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Congestion

As promised last month, a catalogue of the miniature scores issued by Messrs. Goodwin and Tabb is issued with this number. The importance of the miniature score as an aid to the full appreciation of records becomes more apparent each month as the issue of classical music increases, and the October bulletins have involved our reviewers in such an orgy of critical activity that even with small type they have appropriated no less than ten pages. In consequence, several important articles have been crowded out, including an exhaustive test of piano records. It had been hoped, too, to include a report of tests on a new wooden needle, an improved form of the Xylopin needle which was noticed in these columns about a year ago; but this must be postponed till the new Xylopin is on the market. In addition to "over-matter," the November number will include the first of the Editor's articles on Chamber Music, as well as his Quarterly Review of Records, and further contributions from Mr. Herman Klein, Mr. Percy A. Scholes, Mr. Harry Ellingham and Mr. Sydney Grew.

* * *

The August Competition

The winner, Mr. Fred Grove-Palmer, chose the following records for his prize: Voc. K.05086, *Folk Melodies* (Vaughan Williams); Col. L.1102, *Liebestraume*, played by Pachmann; Col. 373, *Father O'Flynn*, sung by the late Sir Charles Santley; Col. L.1067, *Till's Merry Pranks* (Strauss); Col. 941, *Incidental Music to Mary Rose* (O'Neill); H.M.V. C.1007, *Largo al Factotum*, sung by Dawson; and Winner 4010, *La Source*, played by the Wembley Exhibition Military Band. An interesting and sensible list.

A GRAMOPHONIST'S GUIDE

By PERCY A. SCHOLLES

III. Debussy's "Afternoon of a Faun" (played by the Aeolian Orchestra, conducted by Cuthbert Whitmore)

THIS is the most popular of all Debussy's orchestral pieces, and, beautiful as it is, it is a pity that it occupies the concert-platform so frequently as to leave small opportunity for performances of his later orchestral works, with which the larger public would probably be just as much charmed did it know them.

Here, by the way, is a chance for our gramophone companies. Three of them having given us records of *The Afternoon of a Faun*, why should not one of them give us *Pictures* (=Images), another the *Three Nocturnes*, and still another *The Sea*? There are three sets of three pieces each, one for each of the companies here alluded to. Need they *always*, arm in arm, follow the concert-going crowd? Cannot they sometimes lead? This is, I believe, the policy which will be forced upon them some day before long, when awakening to the fact that they have recorded and re-recorded all the "popular" pieces they will begin to look round for pieces that they may *make* popular. That, however, is by the way. And we may be glad enough to possess these records of the *Faun*, of which the one I mention at the end of this article is excellent.

In the nineties, when this work was new to London, it was once performed at the Queen's Hall under the title *The Afternoon of a Young Gazelle*, and elder concert-goers still smile as they recall this "howler." It is not a "fawn," but a "faun" that is in question, the sort of minor God Pan—rural half-deity, the upper part that of a man, with horns, and the lower part that of a goat, with hoofs and tail.

In this piece Debussy is translating into music a poem of Mallarmé, to translate which into English would be beyond me, or I would do it here. As a matter of fact, I believe that no attempt at an English translation of this poem has ever been published, and for very good reasons; at all events no poetic translation has, I think, appeared, though years ago Edmund Gosse published an explanation of the author's aims and a synopsis of his thought, as follows:—

To say that I understand it, bit by bit, phrase by phrase, would be excessive. But if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, yes. I even fancy that I obtain from it as definite and solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white

and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the "arid rain" of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

This, then, is what I read in the so excessively obscure and unintelligible *L'Après midi d'un faune*; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of colour; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer.

Perhaps some readers who do not possess Mallarmé's slender volume of *Poésies* (Edition de la *Nouvelle Revue Française*, Paris; fr. 7.50) may, after reading this, be curious to have an example of its manner; I pick one of the simpler passages—

"Réfléchissons . . .

ou si les femmes dont du gloses
Figurent ou souhaitent de tes sens fabuleux !
Faune, l'illusion s'échappe des yeux bleus
Et froids, comme une source en pleurs, de las plus chaste :
Mais, l'autre, tout soupis, dis-tu qu'elle contraste
Comme brise du jour chaude dans ta toison !
Que non ! par l'immobile et lasse pamoison
Suffoquant de chaleurs le matin frais s'il lutte,
Ne murmure point d'eau que ne verse ma flûte
Au bosquet arrosé d'accords ; et le seul vent
Hors des deux tuyaux prompt à s'exhaler avant
Qu'il disperse le son dans une pluie aride,
C'est, à l'horizon pas remué d'une ride,
Le visible et serein souffle artificiel
De l'inspiration, qui regagne le ciel."

Mr. Gosse's comment upon the language of the poem is this: The poet, he says, has attempted "to use words in such harmonious combinations as will suggest to the reader a mood or a condition in the poet's mind at the moment of composition," and this explanation was accepted by the poet who paraphrased and perhaps slightly extended the comment

in this way—the putting together of the words, however beautifully this might be done, was, he said, merely the equivalent of the pressing of the keys of an instrument; the music was what resulted from this.

Gosse's "Questions at Issue" (1893) and Arthur Symons' "The Symbolist Movement" might be consulted by any who wish to enquire further into the aims of the poet and the nature of the poem that have inspired Debussy.

Mallarmé's conception has stimulated artists in more than one branch. Manet has illustrated it (the original edition of the poem, indeed, appeared with his illustrations), Debussy has given it a musical interpretation, Nijinsky and Massine have mimed it.

I come at last to the music. Naturally it is vague and hazy. So it is, at any rate, in its intellectual and emotional suggestions—achieving in this way and others the miracle of supplying a counterpart to the poet's half-hinted thoughts and half expressed emotions. Despite this, when the score is looked into it is found to offer a series of perfectly clean melodic outlines, the vague effect resulting not from any lack of clarity in texture but from the use of melodic chromaticism, subtlety of harmony and delicacy of orchestration.

The orchestra employed excludes the louder instruments. There are no trumpets and no trombones, the only brass instruments being the horns; and there are no kettledrums, the only percussion instruments being "Cymbales antiques" sounding definite notes, a fifth apart, and they are ordered to be used so rarely and so very gently that for my part I can in this record only detect one note from them and that at the very end. Sweeps of harp tone are an important element in the orchestral effect, and so are languid arabesques by the various wind instruments, faint string tremolos (sometimes with mutes, sometimes without, and many of them to be played "sur la touche," or to put it into the usual Italian, "sul tasto," i.e., with the bow drawn across the strings away from the bridge and towards the fingerboard, producing a light, feathery quality of tone.

Only two climaxes occur in the course of the piece, and they are very moderate in power. The more definitely shaped musical material of the piece consists of a number of mere wisps of tune, such as the following, (the instruments mentioned are those which first introduce the themes):—

For flute :—



For horns :—



For oboe :—



For oboe :—



For horns :—



For flute :—



Successively (all in the same bar) for flutes, oboes, and cor anglais, clarinets and bassoon, horns :—



The subtlety with which this material is woven into the web and the delicacy with which it is coloured are very admirable. Of this piece it may be said that it is all detail, not implying by this that there is any lack of general effect or continuity, but that every note in the score "counts."

Some listeners may be satisfied to dream their way through the "Afternoon," like the Faun himself; others will wish to lose none of the musical detail and, that grasped, to begin their dreaming. To these latter the simultaneous hearing of the record and seeing of the score may be recommended, they will probably be surprised to find how much they have been previously accustomed to miss, and delighted to have beauties brought to their notice of whose existence they were formerly ignorant.

The best gramophone record of this piece is the large double-sided Aeolian Vocalion record, J.04030. A miniature orchestral score is published by Jobert, Paris, and stocked by all the London firms that

supply miniature scores (3s. 6d.). Piano solo and duet arrangements are also to be had (same publisher) as also an arrangement for two players at two pianos.
PERCY A. SCHOLES.



N. G. S. NOTES

THE National Gramophonic Society must in future have a page to itself every month, partly in order to save expenses of printing and postage to members, and partly because the doings of the Society will be of interest to all our readers. At the time of going to press the roll of membership is not by any means full, but it is filling up steadily and healthily, and already includes the names of a great many musicians as well as of enthusiasts, so that we shall never lack sound advice and criticism to steady our aspirations.

The Editor on a first hearing of the Spencer Dyke Quartet records of the Beethoven *Quartet in E flat*, Op. 74, and of the Debussy *Quartet in G minor*, Op. 10 (which will form the first batch to be issued to subscribers, on six double-sided twelve-inch records), is of opinion that they are as good as any chamber music records yet published, and is confident that when they have been heard by others there will be a rush for membership.

* * *

There are two points which must be made clear. Both are important. The first is that in no circumstances will the Society attempt to rival the recording companies. Its only object is to supplement the normal commercial output of certain kinds of records for the benefit of the handful of the buying public which happens to want more of those kinds. As far as intelligence and clairvoyance can be used, it will not duplicate any work which has been or will be completely recorded by one or other (or all) of the companies. Members are not allowed to sell any record issued by the Society at a price of less than 7s. 6d., and being all honourable people they will not attempt to evade this obviously necessary rule. But, of course, the £6 a year and the 24 records bought with that money may be shared by two or more friends without infringing the rule, so long as the arrangement is without guile. One member has written to ask whether anyone will share the subscription and take only the records of *modern* chamber music. The Secretary will be glad to put members into communication for this or a similar purpose. Similarly Gramophone Societies, Schools, Village Institutes, etc., can join the Society.

Moreover, the Editor is preparing a series of articles on the chamber music already recorded by the companies, and a complete (if possible)

catalogue of such music will be issued to members in due course. Our good friends in the Trade need have no apprehensions as to the effect of the Society upon the sale of records.

* * *

The second point is less easy to explain without suggesting either cupidity or incompetence. As originally arranged, members pay 5s. a year to cover printing and postage expenses, and £6 a year for 24 twelve-inch double-sided records, at 5s. each. In reckoning whether we could afford to publish at this price we stupidly overlooked the question of packing and postage of the records. We did not say that they would be delivered to members post free, nor did we arrange an extra subscription to cover the cost (which will apparently be considerable, about ten shillings a year). We have, in these rather awkward circumstances, decided to send out the first batch of records to all members whose instalment of £3 has been paid into the bank by October 1st, post free; and in future to add a charge of 10s. a year to the banker's order of all subsequent new members. It is only fair that our early supporters should benefit by their faith; but if any of them, on reading this, feel inclined to contribute towards the postage, we shall be honestly grateful.

Of course members who want the records sent abroad to the United States or the Dominions or elsewhere must agree to pay the freightage. This would otherwise be altogether too heavy a burden for the bantling Society.

* * *

The first records will, we are assured, be delivered to us before the middle of this month, and no time will be lost in distributing them. If any records are broken in transit or are warped or "swingers" they can be returned to the Secretary and replaced by new ones. Several correspondents have propounded conundrums in reference to the statement that after a thousand copies of a record have been pressed the "master" will be destroyed. But at this juncture it is only necessary to say that we shall try to avoid any act of egregious folly or injustice, and that good sense and good humour will smooth over any difficulties that arise.

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All communications about the Society should be addressed to the Secretary, N.G.S., 58, Frith Street, London, W.1.

THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

"Celeste Aïda" and more "Prologue"

WE return to Verdi. Not, however, to the Verdi of the second or middle period, as represented by *Traviata* and *Rigoletto*, but to the great Egyptian opera which ushered in the third and final period of the illustrious Italian composer. I am one of those who recognise in his music the existence of these three separate and distinct "styles," as they are termed; and I may add that I feel them almost as much in his writing for the voice as in the turn of the melody, the development of the harmonic structure, and the changes in the mode of orchestration. In some ways, indeed, *Aïda* seems to stand alone, as it were, in a period by itself; for neither before nor after did Verdi write an opera of precisely the same type. Never before, certainly, did he provide for a quartet of leading characters music that maintained such a steady, continuous demand upon their voices for the maximum of stamina and resisting power (Wagner was the only composer who went further in this direction, and then it was in a different fashion). He had not been in the habit of letting his singers off lightly, it is true; but *Aïda* opened up a new vista for them, and I formed the impression immediately on a certain hot night in June, 1876, as I sat in the gallery of Covent Garden listening to the first performance in England of this fascinating and original work.

I dare not linger to dwell at any length upon the memories of that wonderful night. It was a superb cast: Adelina Patti the Aïda, Scalchi the Amneris, Nicolini the Radamès, Maurel the Amonasro, and Bagagiolo the Ramfis; and the striking *décor* sent over expressly by Ricordi from Milan seemed to convey one into the very heart of the Nile country, though I thought rather too much fuss was made of the new long shrill trumpets used in the scene of Radamès's entry. But if the opera was a revelation, so was the surprising experience that the delicate "little lady" who was wont to delight us as Rosina, Violetta, Zerlina, etc., should have proved fully equal to the task of sustaining without the slightest symptom of fatigue such an intensely dramatic rôle as Aïda. Patti had studied the music with Verdi himself, and he always said that no one but the original Aïda, the gifted Tere-sina Stolz (who created the part when the opera was first mounted for the inauguration of the

Khedivial theatre at Cairo in 1871), had ever sung the air *O cieli azzuri* with the same degree of charm. To the general astonishment, Patti acted it with a measure of emotional and dramatic fervour such as she had never previously manifested, while her voice sounded as clear and strong in the final duet as in the opening act. Her triumphs at that memorable *première* were, I may add, fully shared by the famous contralto, Scalchi, and by the French tenor who subsequently became her second husband, Ernest Nicolini. It was a remarkable achievement for a rather *petite* soprano of the *coloratura* stamp who had then been singing at Covent Garden for fifteen years (and before the public as child and woman for eleven more); and, as such, I have always held it up to my pupils as the paramount example of what a singer and artist whom men thought worthy to be called the "diva" was capable of accomplishing.

I cannot forget either how magnificently Nicolini sang *Celeste Aïda* on the same notable occasion. In spite of the persistent tremolo that always afflicted him (and his hearers), he declaimed with splendid vigour an air which I have generally regarded as the most awkward and trying that Verdi ever wrote for the tenor voice. It dwells in my mind as the model alike for phrasing and general rendering, and I only wish the invention of the gramophone had come in time for it to have been recorded by this elegant exemplar of the heroic French school. Jean de Reszke sang it no less beautifully on the night of his début (as a tenor) in *Aïda* at Drury Lane eleven years later; but he also never made records, though his brother Edouard did, unfortunately long after his noble bass voice had passed its prime. If memory may be trusted, the first good record of *Celeste Aïda* that I ever heard was among a number sung by the famous tenor Tamagno, and played for me especially by the artist himself one summer afternoon, when I went over from Lugano to visit him at his *castello* on the outskirts of Varese. It was most interesting; not merely hearing the records for the first time in the early days, but to watch Tamagno as he stood by his H.M.V. machine, at times leaning lovingly over it, listening all the while with profound enjoyment to the tones of his own robust, colossal voice. From time to time he would ejaculate with a broad smile "Che

bellezza!" or "Com 'è bello, non è ver?" And I could but agree that it did sound fine, though I was never quite sure whether Tamagno's admiration was mostly aroused by the sound of his voice, or his singing, or by the reproduction of both on the gramophone.

The short recitative before *Celeste Aïda*, with its repeated martial fanfare, embodies a quick *volte-face* from the warrior to the lover, and leads without break to the *romanza* in which Radamès pours out his adoration for the bewitching Ethiopian slave. This is largely based upon a simple tune of five notes up the scale from the dominant, skipping thence to the octave, and, thanks to that very diatonic simplicity, requires a good ear to sing it each time in perfect tune. (The interval of a fifth is too often slurred up, whereas Verdi meant it to be sung *legato*. The interval of a third he did intend to be sung with *portamento*, and has so marked it.) The style of the whole number is unlike that of any aria the master had ever previously penned. It demands the utmost suavity of delivery so as not to sound a trifle commonplace, but the sustained high *tessitura* makes this difficult to accomplish. The originality lies in the treatment more than in the music; and indeed it may amuse you to recognise in one little phrase—so simple is the notation—the extremely familiar bit of melody (accompanied here in the minor key) which goes to the second sentence of our National Anthem. The Italian words are "le dolci brezze del patrio suol," but in this country we sing the same tune to "Long live our noble King, God save the King." By the way, I am doubtful whether this absurd coincidence has been pointed out before; but there it is, and you can hear it for yourself.

If I am not mistaken, the oldest of these Italian records of *Celeste Aïda* is that made by Florencio Constantino (Col. A.679), an amiable and excellent tenor whom I met in New York years ago when he was singing for the Columbia Co. It is also one of the best. The voice is characterised by the ease and purity of a natural production, sympathetic in quality, delightfully in tune throughout, a welcome example of the perfect alliance of words and melody. There might be more contrast in the recitative and possibly a trifle more passion in the aria. But Constantino goes for beauty of effect, and there are plenty of singers who do the other thing. He regards his outpouring not so much as a safety-valve for the hidden volcano of his love

as a suave poetic soliloquy to tell us his state of feeling; and he is right. After all, there is nothing Teutonic about this dusky but well-behaved warrior.

Another capital record is that of Giovanni Martinelli (H.M.V., D.B.335), a tenor whom I have always held in high esteem. His intonation is definite and beyond reproach; he keeps the sequences of scale-notes smooth and even, with a fine sense of continuity; his breathing is ample and noiseless; and he imparts not only distinctness but dramatic edge to his enunciation. One feels the authority and decision in his clear, ringing tone from the outset, while the aria is given out with sustained power and not a suspicion of strain. On the other hand, Martinelli has a better B flat than he displays here. He was probably told to "step back" when making it, and went too far. Nevertheless, a worthy record.

It is a curious but eloquent proof of the trying nature of this piece that nearly every singer of it shines to less advantage towards the end than at the start. Even the giant vocal physique of Hipolito Lazaro (Col. 7342) betrays a slight falling-off, his final B flat (not well approached) being decidedly inferior to that which occurs in the middle. What a huge tone!—the biggest I have heard since Tamagno's, and, like his, inclined to be nasal. But it is a genuine *tenore robusto*, and gives an impression of unlimited power in reserve. Now please note: when I tried this record first in the original key of B flat (hard needle) it sounded dull, wheezy; but when



HIPOLITO LAZARO

I played it again a semi-tone higher I found that was the right key for it. Evidently Lazaro sang it in B major, for the tone sounded clear and true at the accelerated pace—and again I say, what a tone! The high notes are of great power, taken with ease and held without effort, and, despite one or two moments of exaggeration, one appreciates the real Southern feeling of the artist, especially that sudden change to the *mezza voce* after the high B on the return to the principal phrase. His *portamentos* are ultra-liberal, but also quite traditional. Take him for all in all, Hipolito Lazaro is a singer to whom you can listen with a delightful sense of security and satisfaction, and his *Celeste Aïda* is decidedly the best of my more recent modern group.

Two Slavonic examples need not detain us long. Neither Vladimir Rosing (Voc. A.0187) nor Leo Slezák (Col. A.5396) possesses the essential joyousness of tone for expressing a happy Radamès. They anticipate his melancholy state of mind in

the Nile scene. Rosing slurs up and down like a vocal switchback; his vowels are hazy and un-Italian; he trembles sadly on the long notes, and his hollow timbre smacks rather of the horn. The orchestral accompaniment, for a wonder, errs on the loud side, and the recording, on the whole, is not very satisfactory. The Slezák record owes its deficiencies entirely to the singer—mainly faulty breathing, a slow, dull delivery, an imperfect scale, and last but not least, inaudible consonants.

Of three records by Englishmen I prefer that of Thomas Burke (Col. 7347), which is sung in what Hamlet called "choice Italian," and with a no less choice quality of Italian voice. The head tone is especially brilliant, and, but for a tendency to get a shade sharp at times, there would really be little fault to find. Burke's declamation is admirable, and though he shares a common failing in finishing his big notes with a jerk, one forgives it for the sake of his dramatic sincerity and strong sense of climax. I cannot, unluckily, award the same meed of praise to Frank Mullings (Col. L.1349), whose energy is so often carried to the point of excess. Here the voice is too noisy for the weak accompaniment, and there is little balance anywhere. The singer uses a quaint translation by Paul England (something about "Celestial Aïda, daughter of heaven"), but really the language might just as well be any other as his own. The recitative promised better things. The tone in the aria is clear and pleasing enough until it begins to spoil the effect by getting sharp, and then the case becomes hopeless—fine notes here and there, truly, but the final B flat a mere shout. Why do some tenors exaggerate in this way, and so frequently go off the key in consequence? Another English record, by William Davidson (Aco. F.33045), suffers from the opposite blemish, namely, a style lacking in assurance and a voice more remarkable for sweetness than stamina. Parts of it are pretty and musically rendered, but, properly speaking, *Celeste Aïda* ought not to be sung with gentle touches only or finish up with a *falsetto* B flat.

It is sixteen years since Giovanni Zenatello made his début at Covent Garden, but I had heard him the previous winter at the Manhattan Opera House, New York, and then formed a high estimate of his powers. The more disappointing, therefore, because he was a splendid Radamès, is the evidence that he did not succeed in achieving a good record of *Celeste Aïda* (Col. A.5400), whenever that record was made. It positively groans under the weight of a persistent *vibrato* and a lachrymose, sobbing delivery. Nor does the trouble end there. The *portamento* is carried to an irritating excess, the phrasing lacks refinement, the voice sounds rough and emitted with jerks and apparent effort. In short, I can only repeat, Zenatello ought certainly to have done better than this.

An admirable specimen in every way is the Enrico Caruso (H.M.V. D.B.144), which I had the good fortune to hear on that well-constructed instrument, the Vocarola. The two things seemed to me worthy of each other; the purity of the singing was matched by the purity of the mechanical reproduction, and between them they revived agreeable memories of the greatest tenor that this century has so far seen. The effect of the whole was one of singular clearness, of notes clean cut as the facets of a diamond. It was thus that Caruso sang *Celeste Aïda* on the stage; without fuss or hurry, calm yet ecstatic, beautifully phrased, without ever a slur from the C to the F in the initial theme; the characteristic Caruso tone, velvety, liquid, mellifluous and unforced from the first note to the last. It was in this mood, too, that I liked him best. The task did not call for profound or passionate expression, which was never really Caruso's strong point.

The "Pagliacci" Prologue (concluded)

The four records with which I now complete my review of the *Prologue* must be included among the pick of the series, and I take them, as usual, in the order in which I happen to have played them on my Sonora model. First, then, comes the Emilio de Gogorza (H.M.V. D.A.485), a baritone whose reputation has been chiefly won in the American concert room. He was once (and for aught I know may still be) the "musical advisor" of the Victor Company in New York, and further distinguished himself by becoming the second husband of that talented prima donna, Mme. Emma Eames. I fear de Gogorza must be held responsible for the mutilated version of the *Prologue*, as rendered by himself and the two singers next mentioned in this article, for all three are exactly alike in this respect; the fourth is the exception, as we shall see in due course. But the de Gogorza label is wrong. It describes the piece as *Parte I*. If it be so, where is the *Parte II*? Never mind, though; it is capitally sung, the dark, rich tone comes out with manly effect in broad, measured phrases, despite a certain hollowness that is apt now and then to suggest the influence of a megaphone. The high G at the end is clear and easy.

Antonio Scotti has not been heard in London for some years. I am told, however, that his voice is wearing well, even if it be no longer quite so fresh and resonant as it sounds in this record (H.M.V. D.B. 422). Still it is with the latter that I am for the moment solely concerned, and hasten to add that it renews a pleasant recollection of one of the best Tonios that ever filled the rôle either at Covent Garden or the Metropolitan Opera House. The tone is natural and sympathetic, particularly

at the outset. Something of a tremolo, I admit, but scarcely enough to be objectionable. (I have known Scotti to be as steady as a rock, when he exercised sufficient control of his diaphragm; but when he is careless or "forces," as he does here towards the end of the *Prologue*, either his voice deteriorates or he sings sharp.) The rendering, what there is of it, is strictly traditional, and the balance between singer and orchestra quite good until one's attention becomes diverted by the reiterated twang of an E flat on the too-adjacent harp just before the close, which, by the way, shirks the "curtain" ending.

Pasquale Amato's (H.M.V. D.B.156) sounds less sepulchral than his Fonotipia described last month; it has more of the genuine baritone timbre and less of the basso. It reveals an equally admirable method and artistic interpretation, though I must qualify the latter with the criticism that the music is taken too slowly and becomes a trifle over-sentimental—faults which Leoncavallo would never have tolerated. Apart from these blemishes (and, of course, the cut), there is little to choose between the two records.

I conclude with Titta Ruffo (H.M.V. D.B.464), and this I can describe without hesitation as the finest record of the *Prologue* that I have ever listened to. Happily the division into two parts, one on each side of the disc, permits the whole piece to be included, from the first note of the introduction down to the very climax of the "Incominciate," which this singer, after having previously indulged in a ringing A flat, winds up

with a comfortable, long-sustained G. The orchestral prelude is brightly played, the characteristic qualities of the various instruments coming out more clearly than usual. This may be partly due to the fact, which I only discovered after going through the whole record, that the pitch was raised a semitone for the first side of the disc. But why the disparity? I can only guess at one explanation: the opening passages lie comparatively low for this singer; the later ones high; but not high enough to trouble Titta Ruffo, who revels in G's and A flats, or even A's. Hence the alteration. Compare the relative pitch of the two sides and you will find that, whereas *Un nido di memorie* is in the original key, the same speed gives the *Si può* exactly half a tone higher than it was written. Anyhow the voice sounds equally full throughout. It is a magnificent organ, properly produced, amazingly resonant, free from nasality or *vibrato*, and controlled by true diaphragmatic breathing. The power and opulence of the tone strike the listener from the instant he sings the "Signore, signori"; and you can even—rare event!—catch the hissing of the "s" as well. In each successive phrase there is an abundance of expression, ample contrast, and not a trace of exaggeration. To teachers who use the gramophone I would say, "Here is your perfect model!" I may even add my opinion that this is how Santley in his prime would have sung the *Pagliacci* Prologue. And praise can go no higher than that.

HERMAN KLEIN.



The New Three Muses.

A report contributed by an expert on a model sent to the London Office by the Repeating Gramophones, Ltd.)

THE Three Muses Gramophone, Model A, is a "table grand" of rather unusual dimensions. Its base measures about 19 inches wide by 25 inches deep, and its height is about the same as its width. It has an unusually long internal horn which opens out well. The tone-arm is of goose-neck pattern, and is the longest I have ever seen. The suspension about the vertical axis is most ingeniously contrived, being firm and strong and yet very sensitive. There are no internal obstructions to disturb the sound. The goose-neck works smoothly on ball bearings, and is free from the usual objections, the throat being rounded off so as to give a clear passage without any "dead end."

The "Tremusa" has always been amongst the aristocracy of sound-boxes. On more than one

occasion the Editor has remarked upon its superb rendering of violins and sopranos. The new "V" pattern is even better than the old model. The lower register has been much improved. It has a clarity and a crispness which have rarely, if ever, been equalled, and its antipathy to "scratch" and other disturbing noises is most remarkable. It is a most exhilarating experience to hear the "Tremusa" render arpeggios after a crash of heavy chords in the bass. There is one such passage in the Arensky *Trio in D Minor* (Catterall Trio) which is blurred by all other gramophones I have heard. The "Tremusa" brings it out perfectly, every note on each instrument clear and distinct. On vocal records, too, the new model is extremely effective. Male voices sound more like men, and contraltos more like women.

In view of its success at the Steinway Hall test on June 14th, at which I was unfortunately unable to be present, it was interesting and instructive to have an opportunity of hearing the instrument on some of the actual records in which it was overshadowed by some of its rivals. Its performance in

L'après-midi d'un faune made me wonder at the voting. I played the record three times with a loud Columbia needle, and was more and more impressed on each occasion. I find it difficult to conceive of a better rendering. In the *Mastersingers Quintette* it was not so impressive. There was a certain muzziness in the background which puzzled me until I discovered that the amplifier and casing had a tendency to vibrate. A Victor record by Werrenrath of the *Vision Fugitive* (*Hérodiade*) was very interesting. The rendering was again most satisfying, but I noticed that one or two heavy notes were a trifle hazy. After a few trials I found that these notes were all C sharp (octave

above middle C), and that it was on these notes that the amplifier shook. I conclude that this corresponds to the natural frequency of the instrument.

I can thoroughly recommend the Three Muses as an instrument of high quality. It has a full, round tone and reproduces all types of record well. It is sweet and mellow without being muffled. I know of no other instrument which reduces surface noise quite so effectively. If only the makers would cure that tendency to sympathetic vibration, as perhaps they do in some of their other models, I should take a lot of persuading that it had any peer in the gramophone world.



LIST OF SELECTED RECORDS.—VII

Forty-six records from the H.M.V. Double-sided Celebrity Catalogue chosen by the Editor, and a safe "baker's dozen" marked with an asterisk.

*DB635.—Frances Alda: *L'altra notte* and *Elle a fui*.

DB195.—Mattia Battistini: *Bel sogno* and *Ah! per sempre io ti perdei*.

DB148.—Mattia Battistini: *Vien, Leonora* and *Per me giunto*.

DK102.—Bori and De Luca: *Pronta io son* and *Vado, corro*.

DK104.—Caruso and Elman: *Si vous l'aviez compris* and *Les deux Sérénades*.

DM108.—Caruso and Farrar: *O nuit d'amour* and *Il se fait tard*.

*DQ100.—Caruso, Galli-Curci, Perini and De Luca: *Un dì, se ben rammentomi* and Caruso, Galli-Curci, Egner, De Luca, Journet and Bada: *Chi mi frena*.

DM103.—Caruso, Hempel, Rothier, De Segurolo and Chorus: *Rivedrà nell'estasi*, and Caruso, Hempel, Duchêne, Rothier and De Segurolo: *E scherzo, od è follia*.

*DB100.—Chaliapine: *Farewell of Boris* and *Death of Boris*.

DB107.—Chaliapine: *In questa tomba oscura* and *La Calunnia è un venticello*.

DB103.—Chaliapine: *The Song of the Flea* and *The Song of the Viking Guest*.

DB101.—Chaliapine: *Vi ravviso* and *Ave, Signor*.

*DB473, 474.—Chemet: *Symphonie Espagnole, Op. 21* (Lalo) and *Concerto for Violin and Piano, Op. 20, Romance* (Lalo).

*DB172.—Clement and Farrar: *Lontano, lontano* and *Ange adorable*.

DB170.—Julia Culp: *Faithful Johnnie* and *Love's Old Sweet Song*

DB184.—De Gogorza: *Deh! vieni* and *Il balen*.

*DB186.—De Gogorza: *La Paloma* and *La Partida*.

DA181.—De Gogorza: *Preguntale a las estrellas* and *Noche serena*.

DA182.—De Gogorza: *La Sevillana* and *Teresita mia*.

DB219.—De Luca: *Di provenza* and *Dio possente*.

DB221.—De Luca: *Lascia ch'io pianga* and *Vision fugitive*.

*DB174.—De Luca and Galli-Curci: *Dite alla giovine* and *Imponete*.

DA381.—De Luca and Galli-Curci: *Piangi, piangi*, and *Ah! ne fuis pas encore!*

DA203.—Elman: *Rondino* and *Hungarian Dance No. 17*.

*DB234.—Elman: *Nocturne in D flat* and *Nocturne in E flat*.

*DB173.—Farrar: *Connais-tu le pays?* and *Mighty lak' a rose*.

DB524.—Fleta: *Giuletta! son io* and *Il fior che avevi*.

DB658.—Flonzaley Quartet: *Quartet in F major* (Dvorák) and *Quartet in E minor* (Smetana).

*DB256.—Galli-Curci: *Ah! non credea mirarti* and *Come per me sereno*.

DB277.—Alma Gluck: *Aloha Oe* and *My Old Kentucky Home*.

DA240.—Gluck: *L'heure exquise* and *Two Folk Songs of Little Russia*.

DB283.—Heifetz: *Ave Maria* and *On Wings of Song*.

DB291.—Heifetz: *Hebrew Melody* and *Concerto in D minor* (Wienawski).

DB296.—Hempel: *Surta e la notte* and *Vien', diletto, è in cielo*.

DA443.—Hislop: *Afton Water* and *O my love's bonnie*.

DA444.—Hislop: *Herding Song* and *An Eriskay Love Lilt*.

*DA264.—Kreisler: *Rondino* and *L'Arlésienne, Suite No. 2*.

DK100.—Martinelli and Alda: *O soave fanciulla* and *O quanti occhi fissi*.

DK108.—Martinelli and Farrar: *Halte là* and *C'est toi!*

DA498.—McCormack: *Dai campi, dai prati* and *Questa o quella*

*DB324.—McCormack: *Mio tesoro* and *Una furtiva lagrima*.

DA455.—McCormack and Kreisler: *Carmela* and *Serenata*.

DA457.—McCormack and Kreisler: *O cease thy singing* and *When night descends*.

DA345.—Maud Powell: *Sonata in E major* (Bach).

DA301.—Gluck: *Sylvelin*, and Gluck and Reimers: *Au clair de la lune*.

THE GILBERT AND SULLIVAN COMPETITION

MORE than one competitor in this very popular competition complained that it is an "exasperating" one, the reason being the difficulty of making a selection from the dozens of favourites they have in their minds. The judges have found it no less exasperating, but for a different reason. If each record had one song on each side our task would be simple enough, but as there are as many as six numbers on some of the records, and only two on others, the question of judging fairly has been a vexed one. Some competitors have marked each number of the record chosen—others merely one favourite item. It would be manifestly unfair to mark mechanically according to the number of votes for each record. In that case, a record containing several fairly popular numbers would easily head the list, without really representing popular choice. A good instance of this is seen in the contrast between the first favourite D.9 (*Mikado*), and the second on the list, D.497 (*Yeoman of the Guard*). D.497 has four numbers on it, D.9 only two. If marking were done according to mere numbers, D.497 would easily lead. But as D.9 has only two items and many more votes to each number than is achieved by any other numbers at all, it is obvious that this record is the most popular of any. On this principle, therefore, the marking has been done—a system of averages, and the following twelve records represent in order of popularity the solid voting of our competitors:—

1. H.M.V. D.9.—MIKADO. *The sun whose rays* (Violet Essex); *Brightly dawns our wedding day* (Thornton, Jones, Radford, Pike).
2. H.M.V. 497.—YEOMAN OF THE GUARD. *Here's a man of jollity* (full Chorus); *I have a song to sing, O!* (Essex, Baker, Chorus); *How say you, maiden, will you wed?* (Essex, Baker, Radford); *I've jibe and joke* (George Baker).
3. H.M.V. 43.—GONDOLIERS. *Take a pair of sparkling eyes* (Tudor Davies); *Here we are at the risk of our lives* (Soloists and full Chorus).
4. H.M.V. D.482.—YEOMAN OF THE GUARD. *When our gallant Norman foes* (Edna Thornton and Chorus); *Alas! I wander to and fro* (Heyl, Pike, Dawson); *Is life a boon?* (Derek Oldham).
5. H.M.V. D.11.—MIKADO. *The criminal cried* (Thornton, Radford, Baker); *See how the fates their gifts allot* (Thornton, Jones, Harrison, Radford, Baker); *The flowers that bloom in the Spring* (Harrison and Baker).

6. H.M.V. 46.—GONDOLIERS. *I am a courtier grave and serious* (George Baker and Chorus, Quintet and Finale, Act II.); *Here is a case unprecedented* (Thornton, B. Jones, S. Jones, Baker, Pike).
7. H.M.V. 638.—IOLANTHE. *When all night long* (Radford); *Strephon's a Member of Parliament* (full Company); *When Britain really ruled the waves* (Peter Dawson and Chorus).
8. H.M.V. D.10.—MIKADO. *Here's a how-de-do* (Essex, Harrison, Baker); *Entrance of Mikado and Katisha* (Thornton, Radford, Chorus of Girls); *A more humane Mikado* (Radford and Chorus).
9. H.M.V. D.12.—MIKADO. *Alone and yet alive* (Edna Thornton); *Willow, Tit-Willow* (George Baker); *There is beauty in the bellow of the blast* (Thornton and Baker; Finale, Act II.); *For he's gone and married Yum-Yum* (full Chorus).
10. H.M.V. D.513.—PIRATES OF PENZANCE. *A rollicking band of pirates we* (Peter Dawson and Chorus of Pirates and Police); *With catlike tread* (Edward Holland and Chorus of Pirates); *Hush, hush, not a word* (George Baker and Derek Oldham and Chorus of Pirates); *Softly sighing to the river* (George Baker and Chorus of Pirates and Police).
11. H.M.V. D.634.—IOLANTHE. *Loudly let the trumpet bray* (Baker, Holland, Dawson, Glynne, Oldham, Wilde, Pike); *Entrance of Lord Chancellor* (Light Opera Orchestra); *The law is the true embodiment* (Baker and Chorus); *My well-loved lord* (Essex, Oldham and Chorus).
12. H.M.V. D.512.—PIRATES OF PENZANCE. *Ah, leave me not to pine alone and desolate* (Derek Oldham and Violet Essex); *Yes, I am brave* (Violet Essex, Peter Dawson and Chorus of Police); *When a felon's not engaged in his employment* (Peter Dawson and Chorus of Police).

All the above records cost 6s. 6d. each.

It will be seen that *The Mikado* is the most popular of the operas, or it may be that more people possess it, seeing that it is the pioneer of the series. *The Yeoman of the Guard* is only a few votes behind, followed at some little distance by *The Gondoliers*. *Iolanthe* beats *The Pirates of Penzance*, which is rather surprising, but only by the very shortest neck. *Pinafore* and *Patience* are far behind, though they both have a spurt, one with D.727, where

When *I was a lad* does quite handsomely, but is not backed up by the other two items on the record; and *Patience* has quite a good show with *Prithee, pretty maiden* (D.566), also failing through lack of support of *If you're anxious for to shine* and *Long years ago*. Much could not be expected of *Ruddigore*, but there is evidence that a few of our competitors already possess this latest of all the operas, which we reviewed in the last number.

It was only to be expected that, as the Gramophone Company has made so fine a speciality of Gilbert and Sullivan, the majority of votes should go to their records. Yet there are many excellent records to be had by the other companies, and most of them have the advantage of being cheaper than H.M.V. Surprisingly, the Parlophone series was hardly mentioned. Among those that were voted for were:—

Col. 3150 (10in. 3s.).—MIKADO. *Lord High Executioner's song* (Harold Williams). PINAFORE.—*I'm called little buttercup* (Carrie Hewins).

Col. 2925 (10in. 3s.).—YEOMAN OF THE GUARD. *Is life a boon?* (Arthur Jordan); *Free from his fetters* (Arthur Jordan).

Col. 3327 (10in. 3s.).—MIKADO. *Tit-Willow* (Harold Williams); *Flowers that bloom in the Spring* (Harold Williams).

Col. 3396 (10in. 3s.).—*The sun whose rays* (Violet Essex); *Hearts do not break* (C. Hewin).

One competitor specially recommends the Zonophone record (1025) of the charming duet, *None shall part us*, from *Iolanthe*, sung by Madam Jones Hudson and Peter Dawson, with *Stay, Frederick, stay*, from the *Pirates*, on the other side. This record costs only 2s. 6d.

Of selections there is a large variety in the lists. The Life Guards have done for the Vocalion Co. *The Mikado*, Parts I. and II. (K.05035), *The Gondoliers* and *Yeoman of the Guard* (K.05045), *Pinafore* and *The Pirates* (K.05047), and *Ruddigore* (K.05063). Velvet Face has done *Entrance of the Mikado* and *Tit-Willow*, sung by Stanley Kirkby (1000, 10in., 3s.). Actuelle has done *Vocal Gems* from *The Mikado* (15142, 12in., 2s. 6d.), and from *The Yeoman of the Guard* (15101, 12in., 3s. 6d.). One competitor sends a list consisting entirely, except for one item, of selections. He is probably one of the ardent Savoyards who have all the words on the tip of the tongue and can supply them himself. Sullivan without Gilbert is not Gilbert and Sullivan, just as oil without vinegar is not a dressing. Several competitors have refrained from voting for *Take a pair of sparkling eyes*, because they consider that it has not yet been adequately recorded. In spite of this, it comes third on the list. It is rather surprising that *Three little maids* failed so miserably. It only had two votes! D.39, *Of that there is no*

possible doubt, and its two companions ran No. 12 very close indeed, and *A wandering minstrel, I* (D.3) was not far behind.

No one has succeeded in spotting all the winners, and the prize goes to Mr. S. HARFORD, GLENELG, LEAS' ROAD, BUDLEIGH SALTERTON, S. DEVON, who heads the list with eight out of the twelve. Here is his list:—

1. D.39.—THE GONDOLIERS. *No possible doubt; But bless my heart; Try we lifelong.*
2. D.43.—THE GONDOLIERS. *Take a pair of sparkling eyes; Here we are at the risk of our lives.*
3. D.10.—MIKADO. *Here's a how-de-do. Entrance of Katisha; A more humane Mikado.*
4. D.11.—MIKADO. *The criminal cried; See how the fates; The flowers that bloom in the Spring.*
5. D.12.—MIKADO. *Willow Tit-Willow; Alone and yet alive; There is beauty in the bellow of the blast; For he's gone and married Yum-Yum.*
6. D.571.—PATIENCE. *If Saphir I choose to marry; When I go out of doors; I'm a Waterloo House young man; After much debate internal.*
7. D.507.—THE PIRATES OF PENZANCE. *Poor wandering one; What ought we to do?; How beautifully blue the sky.*
8. D.512.—THE PIRATES OF PENZANCE. *Ah! leave me not to pine alone; Yes, I am brave; When a felon's not engaged.*
9. D.513.—THE PIRATES OF PENZANCE. *A rollicking band of pirates we; With cat-like tread; Hush! not a word; Softly sighing to the river.*
10. D.482.—THE YEOMAN OF THE GUARD. *When our gallant Norman foes; Alas! I waver to and fro; Is life a boon?*
11. D.497.—THE YEOMAN OF THE GUARD. *Here's a man of jollity; I have a song to sing, oh!; How say you, maiden, will you wed?; I've jibe and joke.*
12. D.484.—THE YEOMAN OF THE GUARD. *Oh! a private buffoon; Hereupon we're both agreed; Free from his fetters grim.*

Though there is only a first prize it may interest our readers to hear who scored second and third. Second comes Mr. Ernest Smiles, who is really disqualified because his entry did not arrive till September 2nd. He had seven correct, so it was a near thing for him. Next comes Mr. Fred G. S. Jeffries, with six correct. He receives congratulations and thanks for the exquisite neatness of his entry.

THE SURROUNDINGS

By Captain H. T. BARNETT, M.I.E.E.

QUITE as important a factor as the gramophone itself, in determining the enjoyment a musically critical person will derive from the use of his machine, is the acoustic environment in which it is placed. A machine of radically harsh impure tone may be used under conditions that make it quite passable; a pure and large-toned machine may be rendered entirely ineffective or may have so much *sostenuto* effect added as will make it just as unpleasant to listen to as a piano with too sensitive a soundboard.

The most powerful gramophone I know, with the most vigorously impressed records, can rarely give more than one-tenth the *tone volume* of the performance it is reproducing. If it is a machine showing much interference characteristic, or one showing "flattened" vowel quality, or one having both these defects (as most have), its power may *seem* to be much greater; in fact, with even a small tone volume it may be stinging enough to drive one from the room, just as a cheap canary will do. But if one has a really pure-toned machine it will *never* seem too loud, even when playing a bagpipe record, and the counsel of perfection is undoubtedly to use a machine having the largest and purest tone obtainable, under conditions that will absorb as little of the tone waves as possible, and that will add as little *sostenuto* effect as is consistent with this.

Trouble from concentration of tone in a focus by reflection from a concave roof, as was once experienced at the Albert Hall, need hardly be referred to; gramophones are rarely used in rooms having concave roofs, but if anyone should ever experience such a difficulty it can best be cured by extending some heavy drapery across the concavity.

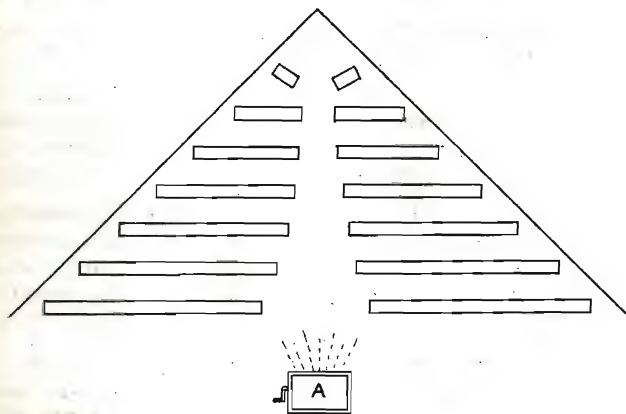
I will deal first with the production and prevention of *sostenuto* effect—the thing that spoils one's enjoyment of music more than any other. In a room up to thirty feet square, and with a powerful machine, an uncovered boarded floor is the worst offender. If the room is comparatively empty of tone absorbing things the amount of tone produced by the machine will be sufficient to convert the floor into a big sounding-board that will put the loud pedal down on all your pianoforte records and hopelessly smudge orchestral cleanness. Should you be fortunate enough to have such a room in which to enjoy your music then cover the floor with linoleum and have it well wax polished; the weight of the linoleum will prevent the boards from

vibrating, and the wax polish will prevent it from absorbing too much tone. Echo is another producer of *sostenuto*, in a room of the size just mentioned it will give little trouble, but in a large room, and particularly in a large *long* room, it may be a nuisance. In a large room the nearer the machine is to the middle of the room the less it will be noticed. In a long room if it is practicable the machine should be placed against the middle of one long wall and facing the other. Echo from an abnormally high ceiling will be noticed least with the machine in the middle of the room. In very bad cases it may be necessary to suspend a length of fairly heavy fabric loosely across the whole length of the ceiling. It must be remembered that machines having parallel-sided work in the acoustic system themselves produce some "tunnel" or *sostenuto* effect, and that machines having straight-sided (not sufficiently flared) conical horns produce a good deal of megaphone effect; owners of such machines must not mistake this for *sostenuto* produced by an unsuitable room.

Absorption of tone is the most commonly met with difficulty. With old-fashioned harsh-toned machines one welcomed a certain amount of it to lessen the strain on one's eardrums, and also because it makes scratch and vibration less obvious; with a modern machine, fitted with a 65 mm. sound-box and using loud-toned fine needles, big as the tone volume may be one is always calling out for more and more of it, and everything that drinks up tone lessens one's enjoyment of the music. The best possible room in which to play such a machine would be about twenty feet square by twelve feet high, with a concrete floor, walls and roof covered entirely on the inside with glass. Few of us are rich enough to make such a room, but nearly everyone may make his music room, if he has one, approximate nearly the ideal. The heavier the floor the better, and polished parquet or polished linoleum will give the best surface practically obtainable. Do not carpet the room all over, and use as few rugs as possible and those thin ones. The ceiling should be enamelled preferably or distempered—not papered. The harder and the more glossy the surface of the walls the better. Plenty of *large* pictures are useful if they are glazed, but they should be flat on the walls, not cocked out at the top for the sound to get behind them and become lost. With the exception of glazed cabinets the less furniture the better, and chairs and settees are best if unupholstered. The thinner

and the lighter the material of the curtains the better. Jap silk absorbs hardly any tone at all—it makes quite the best screen to hide the horn of your machine if you ever wish to fit anything of the kind.

It is rather fortunate that tone-absorbing things



seem to neutralise surface noise and harsh tone characteristic more than they do the purer musical sounds. A harsh and scratchy machine may become passably tolerable if one treats it like a naughty child and turns it towards a corner of a papered room or near to and facing some heavy curtains.

In gramophone society work one often has to

demonstrate in a room much larger than is necessary to accommodate one's audience. If the gramophone is on the platform and the people scattered about all over the room, few of them will hear much beside the horrid sostenuto effect. In such a case I put my chairs across one corner of the room, like this, and the gramophone at A, on the floor level, close up to them and facing a middle alleyway leading to the actual corner. With this arrangement very little sound is wasted; both the direct waves from the machine and the reflected ones from the side walls are largely absorbed, and not enough of them get back to wander about the room and make a nasty echo.

A strange thing about a gramophone in tone-absorbing surroundings is that even if one gets close up to it the machine itself seems to have no tone! Move a gramophone from a blocked up plutocratic drawing room into the lounge hall and it is almost unbelievable that it is the same machine, its tone seems so increased.

In conclusion, nearly everything written above in reference to the acoustic surroundings of the gramophone is equally applicable to those of the wireless loud speaker. In the interest of "the greatest good to the greatest number" wireless journals at home and abroad please copy.

H. T. BARNETT.

NEEDLE-TRACK ALIGNMENT

PART II.

By P. WILSON

1. In my previous article (p. 129) I showed that by making the needle overhang the spindle by a definite amount, and at the same time setting the sound-box at a certain angle (divergence) to the line (vector) joining the needle to the tone-arm pivot, it is possible to reduce tracking error to less than 2°. The article was mainly devoted to theoretical calculations, though a few practical observations were made in passing. In this article I propose to deal more fully with some practical aspects of the subject. The conclusions will therefore be more tentative in character.

2. First of all, I want to make a slight correction, or rather extension, of the previous article. There I was primarily concerned with lateral cut discs and with sound-boxes of the upright type, in which the plane of the diaphragm passes through the needle and the rocking pivots of the stylus bar. The *divergence* was therefore defined as the angle between the vector and the plane of the diaphragm. For sound-boxes of the Clifton and Jewel type this definition will not serve. If, however, we define *divergence* as the angle between the vector and the horizontal trace of the plane which passes through the needle-point and the two rocking pivots, the conclusions of the article will apply to all lateral-cut discs and machines. For Pathé and other phono-cut discs the *divergence* is the angle between the vector and the horizontal

trace of the plane through the needle-point at right angles to the line joining the rocking pivots. The principles are the same in both cases, so that henceforth I shall only speak of lateral-cut discs.

3. Anyone who has given a moment's thought to the subject must have remarked the fact that records wear most at the outside, and that surface noise is greatest there. This fact has commonly been accounted for by saying that it takes the needle a little time to wear itself into the groove. I am convinced, however, that this explanation does not do justice to the modern needle. In my view, the true explanation is furnished by Table 1 on page 130, where it is shown that with most tone-arms designed as at present the tracking error is three times as great at the outside as at the inside.

It is not easy to explain in simple terms what effect tracking error has on reproduction and on wear of records. I have not yet seen an explanation which I should call adequate. The following analysis has, so far as I know, no other authority than my own; but it is based on scientific principles and seems to account for the observed facts.

4. As a record rotates under the needle the minute serrations in the groove cause the needle to vibrate in a plane whose trace is at right angles to the groove. These vibrations

are communicated to the centre of the diaphragm through the stylus bar which rocks on two pivots. The *pitch* of the note produced depends upon the number of vibrations executed in a given time. The *intensity* or *loudness* depends on the amplitude of each vibration. The *quality* or *timbre* of the note depends on the wave-form of the individual vibrations. If the vibrations are *periodic* we get a musical note. If they are not periodic we get a mere noise.

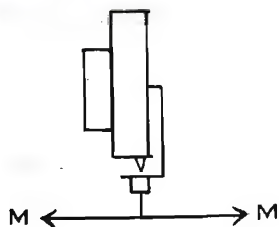


FIG. 1

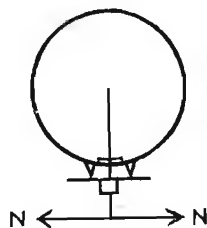


FIG. 2

$$I_2 = I \sin x$$

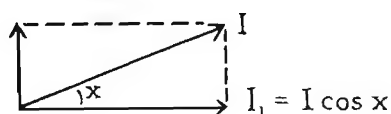


FIG. 3

If the plane containing the needle-point and the two pivots is tangential to the groove the diaphragm gets the full force of each impulse, I , which is communicated to the needle by the groove. If, however, there is tracking error x the impulse communicated to the diaphragm (neglecting loss due to the flexibility of the needle) will be I_1 , where

$$I_1 = I \cos x.$$

This will be in the direction mm in Fig. 1. There will also be a resolved impulse, I_2 , in the direction nn , Fig. 2, where

$$I_2 = I \sin x.$$

When $x = 30^\circ$	$\cos x = .866$	$\sin x = .5$
$x = 20^\circ$	$\cos x = .94$	$\sin x = .34$
$x = 2^\circ$	$\cos x = .9994$	$\sin x = .035$

The impulse I_1 communicated to the diaphragm is proportionate to the original impulse I , and as x does not vary very much during the time of one vibration, the form of the vibration (and therefore the quality of the note) will not be seriously affected. But the amplitude of the vibration (and therefore the loudness of the note) will be reduced by as much as $13\frac{1}{2}$ per cent. if the tracking error is 30° , and by 6 per cent. if it is 20° . These are not uncommon values for tracking error.

5. This by itself is not very serious. It is the impulse I_2 which is the source of trouble. It acts in the plane of the diaphragm and tries to rock the stylus bar against the rigid pivots. If the springs are too slack the stylus rattles and chatters against the springs and pivots and the tension of the diaphragm is insufficient. If they are too tight they cannot take up the impulse, and a series of sudden jerks is communicated to the needle causing it to dig into and scratch the record. The adjustment of the sound-box is therefore a compromise between two evils; the best setting is the one which just eliminates "chatter." But even with the most perfect adjustment the impulse I_2 is bound to have a serious wearing effect on the record. With a fine flexible needle the damage is much less than with a thick needle, since it is easier for the original impulse I , and the reflected impulse to expend themselves in bending the needle; but this in its turn causes that peculiar hiss or whistle which accompanies the use of fine needles. Fibre needles, being "stringy," take up the

impulse fairly successfully, but unless the cutter is sharp and correctly designed fine bamboo points will be left to scratch the record groove (they will be too flexible to dig in very much). Mr. Wild's "gum-boiling" process stiffens up the bamboo fibres to some extent and thereby increases the volume; theoretically it should also increase record wear and surface noise, but the increase is probably too small to matter. The best needle would be one which is flexible in the plane of the diaphragm and inflexible at right angles to that plane. Little of I_1 and a good deal of I_2 would then be lost in transit. This fact accounts for the success of the Spear-point needle, when used in the "full-tone position," and of the Cliftonphone Duplex needle. If a slot were cut down the shank of the Spear-point needle parallel to the flat of the spear, and if the Duplex were flattened at right angles to the hook, their success would probably be enhanced.

From this point of view the advantage of small tracking error is apparent. With an error of 2° the impulse I_2 is only *one-tenth* as great as when the error is 20° . Hence there is far greater margin for adjustment in the tension of the sound-box, less chatter and other objectionable noises—particularly with loud notes, where I , and therefore I_2 , is greatest—and much less damage to the record.

6. So far I have assumed that the impulse communicated to the needle by the serrated groove is the same, whatever the tracking error. A little consideration will show that this is by no means the case. If the tracking error is large the needle rests in the groove (at an angle to the plane of the paper), somewhat in the manner shown in Fig. 4 instead of as shown in Fig. 5. (For clearness of drawing the error is exaggerated.)



FIG. 4



FIG. 5

Obviously the full impulse is only obtained when tracking error is absent. This error also has other effects which are of some importance:

- A greater weight is needed to hold the needle in the groove. This increases proportionately the friction between the needle point and the record.
- The needle bears on the record at more than one point. This again increases the friction.
- There will be a tendency to slur over, and even break down, the finer serrations and much of the finer musical detail will therefore be lost.
- The damage caused by the impulse I_2 will be on the sides of the groove, at the top on one side and towards the bottom on the other, instead of at the bottom of the groove.

7. One other effect of tracking error remains to be noticed. The impulse I is not the only one which is communicated to the needle. The small irregularities of the surface of the record also communicate a small impulse J which acts at right angles to I (in phono-cut discs, however, I and J act in the same direction). The resolved part of this at right angles to the plane of the diaphragm is $J \sin x$; this is least when x is least. Consequently, when the tracking error is small very little of the surface irregularity is transmuted into vibrations of the diaphragm, and therefore the surface noise is least when the track alignment is best. The component $J \cos x$ acts in the same direction as I_2 . If x is small this component is comparatively large, though not so large as I_2 if the surface is fairly good. Moreover, the disturbance caused by it is not periodic, so that successive impulses and reflected impulses have a tendency to cancel

out. These considerations emphasise the importance of having a needle which is flexible in the plane of the diaphragm. They also show that a bad surface rapidly becomes worse whilst a good one deteriorates more slowly.

It is interesting to notice that from this point of view phono-cut discs are definitely inferior to lateral-cut discs. In the former, the large component $J \cos x$ acts in the same direction as I , i.e., at right angles to the diaphragm. Hence phono-cut discs produce more surface noise than lateral-cut discs and it does not appear possible, mechanically, to reduce this surface noise without at the same time reducing volume.

8. By correcting tracking error, then, we should expect to make the following improvements:

- (a) Increase the volume and make it more uniform over the whole record.
- (b) Reduce chattering.
- (c) Improve definition, purity of tone, and musical detail.
- (d) Reduce surface noise and wear of records (which in itself reduces future surface noise).
- (e) Make it possible to lighten the weight on the record, which will reduce surface noise and wear of records still more.

Experience shows that these improvements are not merely nebulous and theoretical fictions. Even with my machine, with its long tone-arm, the improvement which has been effected since I modified the tone-arm is most remarkable. The reduced wear on the records is evidenced by the reduced wear on the needle; a needle used three times now shows less wear than one used once used to show. With a Duplex needle the volume is quite satisfactory for ordinary purposes (it is roughly equivalent to that obtained with a H.M.V. medium needle on a H.M.V. cabinet model), and the surface noise is practically nil.

9. In my previous article I remarked that there were two ways of modifying an existing tone-arm to obtain correct alignment: lengthening the neck and cutting it short at the bend. I have since experimented with a number of goose-neck tone-arms, and find that as a rule the lengthening required is too great to make the former method satisfactory. I have not had the opportunity of examining a modern H.M.V. goose-neck where the sound-box is set at an angle to the tone-arm axis, though I observe that Capt. Barnett considers that good alignment can be obtained by inserting two adaptors (see his note on page 65). It is a matter of some delicacy to determine the best place at which to cut the neck. I find, however, that, with a little patience in drawing, a suitable position can usually be determined. In one German tone-arm of the type which so much excites the wrath of Capt. Barnett (and quite rightly!), the end of the neck which takes the sound-box was sweated on to the rest. By unfixing this end and refixing it again at a different angle I found that perfect alignment could be obtained without having to adjust the "base"—a troublesome task at the best. It should not be forgotten that the following factors all enter into the problem: the length of base, length of tone-arm to goose-neck, length and width of goose-neck, thickness of sound-box used, distance between centre of diaphragm and needle point, and needle angle. Obviously an alteration of the needle angle from 60° to 45° lengthens the "vector," or the effective length of the tone-arm; the substitution of a 65 mm. box for a 2 in. box, or the use of a long needle instead of a short one has the same effect. For anyone who uses more than one kind of box it is advisable to use a 45° needle angle for the small box; for then the substitution of a large box with a needle angle of 60° will have little effect on the length of the vector.

10. The reader who would like to work out the process for himself is advised to proceed on the following lines:

- (a) Draw a plan of the existing tone-arm to full scale.

- (b) Measure the base length accurately and from Table 7 on page 131 determine the values of p and d which correspond to that value of a .
- (c) With centre at the pivot P of the tone-arm draw an arc of a circle, radius p .
- (d) Measure the distance k between needle point and centre of diaphragm for the particular box which you intend to use. Make up your mind whether you want to use a 45° or a 60° needle angle. If the former, multiply k by $\cdot 707$; if the latter multiply k by $\cdot 5$.
- (e) Take a point N on the circular arc and through it draw a line ND at an angle d to NP . Along this line mark off the distance ND equal to $\cdot 707 \times k$ or $\cdot 5 \times k$, as the case may be.
- (f) Through D draw a line at right angles to DN and along this line mark off a distance DM equal to the thickness of the sound-box from the diaphragm to that part of the back to which the tone-arm extends when the box is in position. M is then the point to which the centre-line of the neck should reach.

By experimenting with different positions of N along the circular arc it will usually be possible to find a position for M and a direction DM which corresponds well with the existing neck. Sometimes it will be found that by taking ND intermediate between $\cdot 707 \times k$ and $\cdot 5 \times k$ an even better arrangement can be made. In that case the needle angle will be intermediate between 45° and 60° . In experimenting with the positions for N it should not be overlooked that it is usually possible, and often desirable, to arrange for part of an adaptor (either Continental to H.M.V. or *vice versa*) to be sweated on to the cut tone-arm in order to get a good socket for the sound-box.

After a few trials I became quite expert at judging the position for N which would probably give the best result. When the details of the process have been followed out once, further trials are quickly made.

11. I find that one or two slight errors in the table in paragraph 10 on page 131 were not corrected in proof. The corrections are as follows:

Line 1.	3°	should be $3^\circ 11'$
	$11^\circ 19'$	" $11^\circ 13'$
Line 2.	$0^\circ 33'$	" $0^\circ 27'$
Line 4.	$3^\circ 19'$	" $3^\circ 21'$
Line 10.	$0^\circ 7'$	" $0^\circ 17'$

P. WILSON.



COMPETITION

The time has come when we must have a poster for THE GRAMOPHONE, and this is a matter on which our readers can give us good advice. We therefore offer a prize of Two Pounds' Worth of Records for the best "Suggestions for a Poster" in not more than 300 words. A sketch, of course, is useful in illustration, but not essential. Competitors will please

(i) send their entries to reach THE GRAMOPHONE (Competitions Dept.), 58, Frith Street, W.1, not later than the first post on November 1st;

(ii) enclose the coupon on p. xxxii;

(iii) write only on one side of the paper, and

(iv) accept the Editor's decision as final.

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Reviews of Books

(a) A DICTIONARY OF MODERN MUSIC AND MUSICIANS. General Editor, Dr. A. Eaglefield Hull. (Dent & Co.) 35s.

(b) MY MUSICAL LIFE. Rimsky-Korsakoff. (Martin Secker). 25s.

(a) This dictionary is an imperative necessity. It contains information about every person and topic of interest, musically, from 1880—the backward limit of the editorial committee—up to the present day; even beyond; for the article on Galli-Curci refers to her concerts at the Albert Hall as having taken place!

The Gramophone has two short articles to itself and is mentioned on other occasions also. One of these articles refers to the best recordings extant; this seems a pity, having regard to the rapid advance in this matter.

Musical appreciation is adequately treated by M. D. Calvocoressi. The majority of readers would, one expects, be most interested in the biographical articles upon vocalists, instrumentalists and conductors; they can look up all their favourites and only find the date of birth missing in the case of some vocalists of the fairer sex! I regret the omission of the name of Mme. d'Alvarez amongst the singers, but everyone else of importance seemed to be included. There are excellent accounts of the chamber music, orchestral and choral organisations of our own and foreign countries.

Two of the most interesting articles are those by Sir Henry Wood on orchestral colour and values, and by Edward Dent on harmony (a historical introduction). I am glad the former makes the point that "the most beautiful modern orchestral compositions convey nothing, or worse than nothing when arranged as four-handed pieces for the pianoforte"; and that "modern orchestral composition . . . is mainly a matter of colour." He qualifies this by adding that orchestral colour must never cover up poverty of ideas or invention. Mr. Dent is no less illuminating in regard to modern harmony when he says that listeners too often expect resolutions remembered from older music, to the discords they hear in modern work; and so do grave injustice to new methods.

The article on Arnold Bax by Edwin Evans makes one regret anew that none of this composer's music is recorded.

I was annoyed to find the old *cliché* that Brahms is "the prophet of resignation and pessimism" repeated in Einstein's article upon him. The *E minor Symphony* is quoted in support of this view, but what could be more hopeful and beautiful than the slow movement in that work?

The Editor, Dr. Eaglefield Hull, is rather inclined to obtrude his personal views in his otherwise informative articles upon chamber and orchestral music in England; but many will prefer this to a cold aloof attitude. Criticism can certainly be directed towards the typography. It is disconcerting to read that "A" has a "fine b. (*sic*) voice." Why not: "A has a b. fine voice"! Again, "mus." appears for music or musical; surely this truncation was not necessary. The lists of works at the end of the articles on composers are extremely useful.

Frequently one comes across a name almost unknown; such as Lily Boulanger, a young French writer, whose biographical and critical notice makes one want to know what her music is like.

This will not be the least important result of the issue of a much needed dictionary such as this, and I hope it will very quickly find its way on to our readers' bookshelves.

(b) Balakireff, alone of the great Russian five, was—in Rimsky's words—a real (by which he meant "professional") musician. He himself was in the Navy, Moussorgsky was a soldier, Borodin a chemist, Cui an engineering officer. Balakireff was the teacher, friend and counsellor of them all, and the picture of him and his influence on them in this book is of absorbing interest. Rimsky, one of the greatest masters of the orchestra in the history of music, confesses to his entire ignorance of the technique of orchestral writing as late as 1868, when he was 24. He acquired this and knowledge of harmony, counterpoint and vocal writing, in the most haphazard way. It is interesting that Balakireff laid such stress upon the need of a composer having a good piano technique; for composing with the aid of a piano is generally frowned upon in academic circles.

We get many first-hand accounts of the individual members of the Free Music School and their struggle to liberate Russian music and musical activities from foreign influences. Rimsky speaks very highly of Cui's operas and one wonders why they have never taken greater hold on the public. He alludes to Moussorgsky's habit of "trans-cognating" himself and says his decadence began with the production of *Boris*. Repin's cruelly realistic portrait is reproduced in the book and only too faithfully confirms Rimsky's account of this highly gifted but quite undisciplined composer.

One obtains considerable insight into the origin and process of creation of Rimsky's many operas and the influence of folk tunes and oriental stories upon him.

It is clear that he was well aware he possessed great orchestral imagination but lacked the ability to develop his ideas; his record is one of a long struggle towards perfection, of an infinite capacity for taking pains in the most heartbreaking way, that is, writing and re-writing. On the last page of his autobiography he puts "the thought whether it were not high time to write *finis* to my career as a composer did not leave me"; but *Coq d'Or* was yet to come.

Of his work he says, in his diffident way, "it is without order, is unequally detailed throughout, it is written in wretched style, often even extremely dry; but, in compensation, it contains *nothing but the truth* and this will lend it interest."

It is this quality that compensates indeed, and more than adequately, for the undoubted angularity of the writing. But no one who knows anything of Rimsky's music and that of the other four will find the slightest difficulty in reading this book. There is an excellent preface by Carl van Vechten (author, I remember, of a delicious book on cats) and many reproductions of striking portraits of contemporary musicians by Repin. I must make two quotations from this preface: "his (Rimsky's) melodic gifts seem to me to be unusually pronounced." The reverse is so often stated that it is pleasant to find one's own view confirmed. Finally, in reference to his love of the exotic, "he might be called a musical Eurasian." That is very happy.

N.P.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

SUGGESTIONS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I venture to offer a few comments on Mr. R. Dex Keighley's admirable suggestions in the September number of THE GRAMOPHONE.

(1) There are some excellent records of Hebridean songs issued by the Beltona Company. The best of them is Mr. George Muir's record of the *Skye Fisher's Song*, one of the most perfect vocal records I have ever heard. Unfortunately murder is committed on the other side of it—the murder, by a most execrable rendering, of *Caller Herrin'*. But that need deter nobody from buying the record (No. 326); the first side alone is worth more than 2s. 6d.

(2) Talking of Holst, could we not have a record of the ballet music from *The Perfect Fool*? It is a pity that none of Holst's orchestral music should be available on the gramophone except *The Planets*.

A few more suggestions. First, what about some records by Mr. Roland Hayes of the old Italian songs—such as Galuppi's *Evviva la bella*—which he sings so inimitably? It would be a pity for the Aeolian Company to confine him entirely to negro "spirituals."

Secondly, when can we have the following: Mozart's *Clarinet Quintet in A* (K.581); César Franck's *Quartet*; Vaughan-William's *Quartet in G minor*.

Perhaps these are a matter for the National Gramophonic Society.

Yours faithfully,
J. F.

Maybole, Ayrshire.

RELIGIOUS MUSIC.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Being a reader of THE GRAMOPHONE since, I believe, No. 5 or 6 of Vol. I., I think I may reasonably assert that the subject of recorded religious music has not yet been approached and I trust my observations will be of interest to many of your readers.

Just as recorded music may be divided into "operatic," "orchestral," "dance music," etc., so there is a distinct class which may be labelled "religious music." And can it be disputed if I state that in this class Jewish music heads the list? Look at the Columbia list. What wonderful tenors, of remarkable range and well-balanced voices, we have in Berele Chagy and Joseph Rosenblatt. Then there are the recordings of Jewish folk-songs. That such strange yet tuneful songs, rendered by a most capable and manly tenor as William Schwartz, exist will astonish those unacquainted with Hebrew-Jewish folk-music. As for Jewish dance music—well, it is simply unique. One has just to try Columbia E.4384 to be convinced that there can be something weird, wonderful, and absolutely different from the almost unvarying dance lists issued monthly.

And, lastly, may I be allowed to introduce to your readers that wonderful robust tenor, Sirota. His first recordings were made for the old Gramophone and Typewriter Company, and are now on the Zonophone list. In this country his latest recordings were made by the Imperial Company on Imperial de Luxe records. Here we have religious music sung in a most amazing manner (and the recording reaches a high standard). His power, attack, and range reminds one very much of the Austrian tenor, Leo Slezak. In the book, "A Singer's Pilgrimage," by that great authority on *bel canto*, Blanche Marchesi, Sirota's voice is stated as being easily comparable in volume and polished singing with that of Caruso and Tamagno. Any of his Hebrew songs on the Imperial list are well worth getting, even by those unacquainted with the language in which they are sung. They are indeed a revelation.

Yours faithfully,

London, N. 16.

"B. M. S."

THE SNOWS OF YESTERYEAR.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—May I crave, once again, the hospitality of your columns, this time in order to air a grievance which, I think, will meet with endorsement from many of our readers?

Every year there disappear from the record catalogues of the various companies several records which are of almost unique interest inasmuch as they are, in some instances, the only reproductions extant of the art of certain great artists.

I can readily understand, of course, the necessity for "thinning out" in order to keep the catalogue from attaining gigantic and unnecessary dimensions, but why should this process not be confined exclusively to the dance and popular song sections of the lists? There is ample scope there for the wielding of the "axe" without encroaching upon the celebrity section. But what harm has already been done! What treasures are already missing! Where, in my new catalogue, is that lovely *Mi chiamano Mimi*, of Donalda? Or where can I find that one and only (for me) *Morir, si pura e si bella* (*Aida*) which Nicola Zerola sang for H.M.V. with such power and pathos? Then there is Van Rooy; do any readers possess his record of *O du mein holder Abendstern*? There has never been a better. Maurice Renaud, too, recorded some of his most famous numbers for the Gramophone Company. I do not now possess the old catalogue, but I think he did, among other things, *Quand' ero paggio* and *L'Onore! Ladri!* from *Falstaff* and a couple of *Don Giovanni* arias. These, of course, were sung in French, as were his *Povero Rigoletto* and *Pagliacci* prologue. Was not Renaud as worthy of a place in the new catalogue as, say, that blatant old purveyor of *Corriam, Corriamo!* and *Di quella Pira* (to say nothing of his other amazing but rather too powerful renderings)—Francesco Tamagno?

Then at one time it was possible to obtain. I believe, the only record ever made by a *contralto* of the famous cavatina, *Una Voce poco fa*. This aria, of course, was originally intended to be sung by a *contralto*—Rosina in *Il Barbiere* was really intended to be a *contralto* rôle altogether. Olympia Boronat made a record of this some years ago. I wonder if it still exists? And what of Riccardo Martin, an Englishman in spite of the "Riccardo"? and Alice Verlet, Giuseppina Huguet (I remember Huguet's excellent *Ombra leggiera*), Francesco Marconi, Aristodemo Giorgini, Ippolito Lazaro, L. V. Sobinoff, Mme. Neshdanova and Erda Cavalieri? All of these, and others, have made records, but where are they now? Surely they are worth preserving as examples of the art of great singers, some of whom are no longer with us!

Yours faithfully,

Hamilton.

HUGO S. ARNOT.

[But was not Boronat a coloratura soprano?—ED.]

HIGH G-NICS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In the record H.M.V. D.K.106, *Elle ouvre sa fenêtre*, by Journet and Farrar, there seems to be a third voice—a tenor. In the score of *Faust* this piece is sung by Mephistopheles and Marguerite, and Faust sings the word "Marguerite" with a high G on the "i," near the end. In the record this G is sung all right, but what I want to know is whether it is sung by Journet or not. Personally I think it is sung by Journet, as it seems to me to be a thin, strained note, as one would expect from a bass; my brother, on the other hand, who heard the record, said that it was a G that only a tenor could get.

Can you, therefore, or any of your readers tell me who actually does sing this "Marguerite" if not Journet?

Yours truly,

Knebworth.

A. M. GORDON-BROWN.

NEEDLE ANGLE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I sometimes hear of people who have tried 45° and rejected it in favour of the old scratchy 60°. This has generally been by reason of the machine they have tried the experiment on possessing a shockingly bad needle-track alignment. Of course, with such a machine the nearer the needle is to vertical the less the wedging and gouging effect it will have, and the digging plus gouging scratch at 60° may be less objectionable than the gouging scratch at 45°. It would be helpful when readers write on the subject of needle angle if they would say whether the needle-track alignment of the machine used is true or otherwise.

Yours faithfully,

Southsea.

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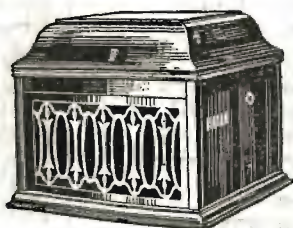
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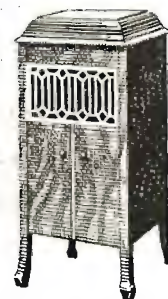
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S.O.S.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am wondering whether any of your readers would be disposed to assist me in making a collection of records suitable for an entertainment. The people of this island are, for the most part, exceedingly poor, and there is very little provision in the way of entertainment. I should be grateful for any help which your readers may be in a position to render. Whilst writing I should be glad if you could give me the address of the Marathon Company who supply records, or, better still, if you could procure me their price list.

I would like to add that, being very musical myself, I have a decided preference for the classical and operatic pieces, especially such as *Tannhäuser Overture*, *Walkyrie Fire Music*, *Mignon Selection*, any of Beethoven's sonatas (especially *Moonlight*, *Waldstein*, *Appassionata*), Chopin's *Fantasia Impromptu in F sharp*, *The Miracle*, Grieg's *Peer Gynt*, Bach's fugues, Handel, etc., etc., and, for lighter music, Gilbert and Sullivan. As for the question "Will the audience like it?" my answer is "Educate them to it!"

Yours very sincerely,

E. GREGORY RAUPERT, O.P.

The Vicariate, St. George's, Grenada, B.W.I.

ORCHESTRAL RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In the September GRAMOPHONE our Editor calls attention to the necessity for "correcting the ear" occasionally by going to concerts, and I am wondering whether many of your readers have taken the opportunity of comparing the effect of the various symphonies as performed at the Promenade Concerts with the records that have been produced lately, and, if so, with what result. Taking, for example, the E flat of Mozart by the Columbia I notice that your own reviewer was of opinion that the playing was too loud in the trio of the *Minuet*. Personally I think that the same criticism might apply to most of the other parts. The Columbia people have shown so laudable a desire to supply us with good music that one hates to appear hypercritical, but it always seems to me that their records fail in all the louder passages, and that, although in lighter parts they get very near the true tone, as soon as any attempt is made to record "forte" the result is not only unnatural but causes actual distress to the drums of one's ears. I find exactly the same fault in the Vocalion records of Mozart's *G minor Symphony*, and although I am without inside knowledge would hazard a guess that it is the result of trying to obtain the effect of a full orchestra with the use of too few instruments, and thus obtaining volume without body. Whatever the cause, I think it must be agreed that up to the present the H.M.V. have been the most successful in obtaining the effect of a number of instruments each contributing its share, without playing so loudly as to overtax the capacity of the recording room to reproduce the general result. Their surface still leaves much to be desired, but the recording of the two Tchaikovsky symphonies reached the highest level of excellence yet attained, and Brahms' lovely No. 2 produced this month is very little behind them in technical worth, with the additional advantage of being music which can be enjoyed over and over again. Comparisons are, of course, odious, but in extenuation I would point out that the habit the rival companies have of producing the same works invites them, and I think it would be distinctly interesting if some of your other readers would contribute their views on this important question. Fidelity to the original tone is, after all, the first requisite in a record, and now that we are getting the best works we may as well be certain that we are getting them in the best manner possible.

Yours truly,

LIONEL GILMAN.

Purley.

P.S.—As showing what the Columbia people can do when not trying for big effects I would instance Bantock's *Pierrot of the Minute* and the two *Aubades* of Lalo.

BOOK LIST.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—You gave a very interesting book list in your June number and made a few additions in August. I should like to add some books that I have found very useful and informing and I feel sure my fellow player-pianists and gramophonists would do the same.

"A Handbook to Chopin's Works," by G. C. Ashton Jonson (Reeves, 83, Charing Cross Road). Indispensable to the player-

pianist as it deals with every piece composed by Chopin. The paragraphs are culled from the principal biographers and critics of Chopin. A mine of information.

"Beethoven's Pianoforte Sonatas," Von Elterlein (Reeves). Very useful for a right understanding of these masterpieces.

"Mezzotints in Modern Music," by James Huneker (Reeves), contains brilliant articles by this great American critic (who has lately died) on Brahms, Tchaikovsky, Chopin, Strauss, Liszt, and Wagner.

"The Pianoforte and its Music," Krehbiel (Murray). Part I., "The Instrument," tracing its development from the earliest types to the Steinway Grand of to-day. Part II., "The Composers," the English Virginalists, French and Italian Clavecinists. The great classical composers from Bach to Beethoven. The Romantic school and National schools. Part III., "The Players," dealing with the great Virtuosi from Scarlatti to Rubinstein. A delightful book.

"Life and Works of Tchaikovsky," by Rosa Newmarch and Edwin Evans (Reeves).

"Studies in Modern Music," two vols., Sir W. H. Hadow (Service and Co.). Vol. I., "Wagner, Berlioz, Schumann." Vol. II., "Chopin, Dvorak, Brahms." Rather an advanced work but very illuminating as one would expect from such an authority and will well repay careful study.

Yours faithfully,

J. C. HORRELL.

BAND RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Recently I saw a letter in our paper from someone who objected to the price of one shilling. Personally I consider it was a very silly letter. But above all it was a very unkind letter. For a good term of years I have studied the "pick of the basket" in the earlier talking machine papers, and I have been wonderstruck at the thousands of ways that the different records have been described. How would our friend (*sic*) like to write up eulogies of records, dozens upon dozens, without saying the same thing twice over? I guess he would be a bit sick. He ought to do it, and the first time he repeated himself the proverbial red-hot poker should be applied. Then there are the tests, so useful to our friend as well as everybody else. The Editor says that an hour and a half is sufficient for a drawing-room party. The sub. who tests the records for us must put in many hours on end, and not only that but he must *listen!* *Listen!* mind you. Ye gods! He must *know*. What the dickens is the use of guessing where the cut-outs are if he is not listening? What is the use of stating that a certain bar is played by clarinets when it should be strings if he is dozing off?

And there is just one thing more. If he were given, say, a dozen records to report on, he could do it easily; but he has practically the whole of the month's issue, from which our friend wishes to be told accurately the very best—and why. Forget it. We know. Let it rest with that.

But, Mr. Editor, I should just like to have one small grumble, and I do want you to attend, especially if I get corroboration. It is a usual thing for you to tell us that you do not lean towards brass bands; 99 per cent. of your reports are in reference to orchestras. More, if possible. Now there are a certain percentage of your clients who do like brass bands. And I am going to stick up for them. I have some marvellous band records. And if I have only *one* under that category it still shows that it can be done. But indeed there are many absolute bands on records, and it is a pity that this music is not more carefully catered for. Some of our biggest makers are turning out veritable mouth-organs, and some of the half-dollar records are real treasures. I say "some." Well, have you not on your staff someone who is capable of pulling the band lists each month? Surely. Cannot he have a turn at the bands whilst the others are at the orchestras and the vocals? If he will be strict so much the better. Just what we want. If he can clean out a whole month without finding a gem all the better for us. Because we do not want to hear even the name of ninety-nine poor bands, we want the name of the *one* good one. We do not want our friend of orchestra section to touch them. Let our friend who loves a brass band take it on and do it as well as the rest is done and we shall have a further vote of thanks for you.

Yours faithfully,

BRASS BAND.

Wellington.

[The question of band records is receiving attention.—ED.]

WORLD RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—On page 144 you invite opinions upon the tonal qualities of "World Records." I have given them a fairly extended trial on three types of machine, and have heard them from time to time on three other types of machine kept at the Piccadilly showrooms. They reproduce best on a machine with a heavy (but balanced) tone-arm. The Vocarola in your London office has a very light tone-arm. But even at their best I find them thin and lifeless. Some of the Broadway Dance Band records are moderately good, but in my opinion the instrumental, orchestral and chamber music records are not satisfactory.

I fancy the makers have made the mistake of sacrificing too much record speed to playing time. I am convinced that they would get much better results if the recording were done at one and a half times the present linear speed. The serrations on a lateral-cut record move the needle-point from side to side. If the speed of the groove under the needle is too slow, the pressure on the needle tends to move the whole tone-arm from side to side instead of vibrating the stylus bar. The effect, in fact, is that of a varying force instead of a series of impulses. This fault is overcome, to some extent, in a tone-arm with a large moment of inertia, such as the Three Muses. But the perfect tone-arm in this respect is not yet designed, so far as I am aware. We want a heavy tone-arm, massive at the sound-box end and counter-balanced behind the horizontal axis, so that the moment of inertia is large whilst the actual weight on the record is small. "But that is another story," upon which I may have something to say at another time.

Yours faithfully,
P. WILSON.

Putney.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Mr. Benjamin Smith's letter gives a useful description of the World Record controller; incidentally he accuses me of making a *faux pas* in my recent remarks on the subject (in the June number).

My suggestion that "new instruments would be fitted with a motor playing both the long and short records" was by no means due to ignorance of the principle involved. A controller worked by friction wheels off the turntable and the record itself is surely rather a makeshift arrangement, and I was assuming that the manufacturers would design a new type of motor to obviate the necessity of using a controller at all. The tone-arm would probably be carried across the record on a feed-screw, this movement being utilised to control the speed of the motor and give the gradual increase necessary for records made on the "World" system. But whether the same motor could be set to run at a constant speed when using the present type of record is a problem for the expert. I do not think it would present much difficulty.

Yours faithfully,
E. DOUGLAS MARSDEN.

Derby.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—There are two or three items in this month's correspondence which call for comment. Mr. Benjamin Smith and Mr. J. Slim call attention to the alleged wonders of the World Record system of recording and the latter appears to think the gramophone companies are acting as obstructionists in this matter. There might be some justice in this complaint had the system proved of musical value. Mechanics recognised at once the limitations of a controlling system founded upon dependence upon a friction clutch. Such a system can be reliable only within certain limits and unfortunately sound reproduction cannot accept a second best, it requires absolute accuracy if the trained ear is not to be offended. Friction clutches are dependent on so many factors for their efficiency that they can never be used in such exposed positions as that adopted in the World's Controller system. Our Editor is right in suggesting that the system will work if correctly adjusted. This is so, but the difficulty is to keep it correctly adjusted, a little dirt or grease in the wrong place and gone is that necessary accuracy of adjustment. Even the demonstrators sent out by the company to gramophone societies could not keep the "Controller" in control and the results were merely appalling. Mr. Smith cannot have had much experience of this invention to state as he does that it causes what he curiously terms a tiresomely obstructive infallible natural law to nullify itself quite as infallibly. I wish it were so. No one would be more pleased than I, but it will not be

so until some clever person comes along with a system of gearing so cut as to give an absolutely even and continuous increase in speed as the needle travels towards the centre of the record. The absence of correct quality in tone in the World's Records is due to the unfortunate choice of a speed which is too low to allow of the record delivering sufficient dynamic energy to the needle to cause the diaphragm to vibrate effectively the volume of air contained in the normal sound chamber. Had the inventor been content to double the usual amount on a record, all would have been well in this connection; that is so far as all well can be attained by the system. I fear, however, that the perfect gear is unattainable, and we must rely on the present system until such time as some maker returns to the only correct mechanical system of recording, i.e., on cylinders. We can then get that absolutely constant linear speed without which true pitch can never be maintained. The old type of cylinder being dead (alas!) let us adopt a method by which the cylinder—say of 30 inches diameter—may be rolled up and put in one's pocket. We can then have complete symphonies without a break and without that dreadful falling off in pitch which is the curse of the present disc record. The piano roll system cannot be adopted as the necessary linear speed is so high. This would result in rolls hundreds of feet in length. As a practical proposition it could only pay if many tunes were recorded on the same roll, and there are too many objections to that.

I should like to finish by informing A. S. J., N. 4, that the needle should never be turned in the grip. It is astonishing that such a practice should ever have been countenanced by any firm. It is most injurious to records, as the needle when turned presents a chisel edge to the record, said chisel edge having been beautifully formed by the grinding action of the record when playing. One does not require a microscope to see the chisel edge, even after once playing a record.

Ashtead.

Yours faithfully,
C. BALMAIN.

GRAMOPHONE TESTS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I was greatly interested in the gramophone tests at the Steinway Hall, although I do not altogether sympathise with the reproducing units tested. It seems to me that the ideal gramophone will reproduce perfectly, with complete absence of surface noise, and with no wear on the record whatever. In the tests which were held the only aim appears to have been perfection of reproduction; when one reads that "loud" or "Trumpeter" needles were used one imagines that surface noise must have been very great in conjunction with records other than Columbia; and in all probability the records used were irremediably damaged by the end of the evening.

Now, we have records which almost any gramophone will play with a minimum of scratch. But although these records wear well with a steel needle, they do not last indefinitely. In spite of what Captain Barnett may say, I cannot agree that the fine semi-permanent steel needle is a success; to my ear the quality of tone reproduced is poor and thin—although I must admit I have not tried them with "cornet and grand piano" and "xylophone and harp" selections—and surface noise is by no means absent. We fall back, then, on fibre as causing the minimum of wear with the maximum of real tone.

The test we want, therefore, seems to me: what gramophone—or gramophone and sound-box—gives the best reproduction, with a harmless reproducing point, free from surface noise? As, unfortunately, many of the best records are not Columbia, with their wonderful surface, they should not be restricted to any particular make.

Personally I get magnificent results with an H.M.V. large Table Grand, B.R.O.S. sound-box, and Columbia fibre needle, using alternatively an "Astra" sound-box. But I am sure there must be other combinations, with the same ends in view, better than these.

The use of the B.R.O.S. sound-box, in conjunction with fibre needles is, owing to its extreme lightness, the most economical proposition I know of, consistent with real efficiency. "Forward" tone in records is, of course, essential to good reproduction with fibre; but try this box with Debussy's *Prélude à l'après-midi d'un Faune* (Vocalion) or Léner Quartet records, and I think you will agree that for real purity of tone and adequate definition and tone, many boxes with steel needles do not approach it.

Yours faithfully,
Lowestoft. JOHN LE G. LACY.

TRANSLATIONS

(Contributed by Mr. H. F. V. LITTLE)

LARGO AL FACTOTUM

(The Barber of Seville—Rossini.)

Stracciari, Col., 7352, 12in., d.s., purple.
 Stracciari, Fonotipia, 74183, 12in., d.s.
 Campanari, Col. A.5128, 12in., d.s., l.blue.
 Amato, H.M.V., D.B.156, 12in., d.s., red.
 De Gogorza, H.M.V., D.B.183, 12in., d.s., red.
 Ruffo, H.M.V., D.B.405, 12in., d.s., red.
 De Luca, H.M.V., D.B.217, 12in., d.s., red.
 Dawson, H.M.V., C.1007, 12in., d.s., black.
 James, H.M.V., D.237, 12in., d.s., plum.

[Figaro, the barber, describes what a fine life he has as Jack-of-all-trades of the town.]

Largo al factotum della città, largo! la la, la la la, la la la, la la!

Make way for the town's factotum, make way!

Presto a bottega che l'alba è già, presto! la la, la la la, la la la, la la!

Quick to my shop now that day is breaking!

Ah, che bel vivere, che bel piacere,
Oh, what a fine life, what lovely pleasure,

Che bel piacere! per un barbiere di qualità, di qualità.
What lovely pleasure! for a barber of distinction, of distinction.

Ah, bravo Figaro! bravo, bravissimo, bravo! la la, la la la, la la la, la la!

Fortunatissimo, per verità, bravo! la la, la la la, la la la, la la!

Truly the most fortunate of men, bravo!

Fortunatissimo, per verità, fortunatissimo, per verità,
 la la la la la . . .!

Pronto a far tutto, la notte e il giorno
Ready to do everything, night and day

Sempre d'intorno, in giro sta.
He's always about, all over the place.

Miglior cuccagna per un barbiere,
Better luck for a barber,

Vita più nobile no non si dà, la la la la la . . .!
A more splendid life he could not have, la, la . . .!

Rasori, pettini, lancette e forbici al mio comando tutto qui sta,
Razors, combs, lancets and scissors are all here at my command,

Rasori, pettini, lancette e forbici al mio comando tutto qui sta.

V'è la risorsa poi del mestiere colla donnetta, col cavaliere,
Besides the business there are other resources, with the pretty girls, with the gallants,

Colla donnetta, tra fa la . . . , col cavaliere, tra la la la . . .!

Ah che bel vivere, che bel piacere,

Che bel piacere, per un barbiere di qualità, di qualità.

Tutti mi chiedono, tutti mi vogliono,
Everyone asks for me, everyone wants me,

Donne, ragazzi, vecchi e fanciulle;
Ladies, young fellows, old men and maidens;

Quà la parrucca; presto la barba;
"Here with my wig"; Quick, to my beard";

Quà la sanguigna; presto il biglietto;
"Here with your lancet"; "quick with the bill";

Tutti mi chiedono, tutti mi vogliono,

Tutti mi chiedono, tutti mi vogliono,

Quà la parrucca, presto la barba, presto il biglietto, ehi!

Figaro, Figaro, Figaro, . . .!

Oimè, oimè, che furia! oimè, che folla!

Oh dear, oh dear, what impatience! Oh, dear, what a crowd!

Uno alla volta per carità, per carità, per carità,
One at a time for goodness sake, for goodness sake . . .

Uno alla volta, uno alla volta, uno alla volta, per carità.

"Ehi, Figaro?"; "Son quà"; "Ehi, Figaro?"; "Son quà";

"Hi, Figaro!"; "I'm here"; "Hi, Figaro!"; "I'm here";

Figaro quà, Figaro là, Figaro quà, Figaro là,
Figaro here, Figaro there, Figaro here, Figaro there,

Figaro su, Figaro giù, Figaro su, Figaro giù,
Figaro up, Figaro down, Figaro up, Figaro down,

Pronto, prontissimo son come un fulmine,
I'm ready, I'm as quick as lightning,

Sono il factotum della città, della città, della città, della città,

I'm the factotum of the town, of the town, of the town, . . .

Ah bravo Figaro, bravo bravissimo,

Ah bravo Figaro, bravo bravissimo,

A te fortuna, a te fortuna, a te fortuna non mancherà.
Good luck, good luck, good luck will not fail thee.

Ah bravo Figaro, bravo bravissimo,

Ah bravo Figaro, bravo bravissimo,

A te fortuna, a te fortuna, a te fortuna non mancherà.

Sono il factotum della città,

Sono il factotum della città, della città, della città, della città.

COME PER ME SERENO

(La Sonnambula—Bellini.)

A. Galli-Curci, H.M.V., D.B.256, 12in., d.s., red.

Amina receives the congratulations of her friends on her forthcoming marriage with Elvino, and sings of her happy youthful days and of her present happiness.

A te, diletta tenera madre, che a sì lieto giorno me orfanella
To you, dearest tender mother, who saved me, a little orphan girl,
 Serbasti, a te favelli questo, dal cor più che dal ciglio espresso,
For such a happy day, to you these sweet tears of joy, from my heart

Dolce pianto di gioia, dolce pianto di gioia e quest' amplesso.
Rather than my eyes, these sweet tears of joy and this embrace may speak.

Campagne! teneri amici! ah, madre, ah, qual gioia!
Companions! loving friends! oh, mother, oh, what happiness!

Come per me sereno
For me, how happy

Ogni rinacque il dì!
Was everything, day after day!

Come il terren fiori,
How the earth flourished,

Come fiori, più bello, più bello e ameno!
How it flourished, more and more lovely and charming!

Mai, mai, di più lieto aspetto
Never, never with a fairer aspect

Natura, natura non non brillò, non brillò;
Did nature, nature ever shine, ever shine;

Amor, amor la colorò, amor del mio, del mio diletto,
Love, love beautified it, my own dear love's affection,

Amor, amor la colorò, amor.

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Model C 8

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The evenings are drawing in—

and the fireside renews its cosy invitation! Now is the time to plan for the winter evenings that lie ahead. The winter has few terrors for the owner of a Gramophone whose music can soothe—brighten—amuse—educate—at will. Among the highest class of instruments the

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is unequalled. Winner of the Gold Medal at the Steinway Hall Test (organised by "The Gramophone"), the Orchorsol possesses a depth of tone and gives a perfectly natural reproduction that must be heard to be believed.

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TELEPHONE BRIXTON 223.

QUAND' ERO PAGGIO

(Falstaff—Verdi.)

Titta Ruffo, H.M.V., D.A.396, 10in., d.s., red.

Scotti, H.M.V., D.B.668, 12in., d.s., red.

Quand' ero paggio del Duca di Norfolek, ero sottile, sottile,
When I was the Duke of Norfolk's page I was slender, slender, slender,

Ero un miraggio vago, leggiadro, gentile, gentile, gentile.
I was a mirage, fascinating, light, charming, charming, charming.

Quello era il tempo del mio verde Aprile,
That was my verdant April time,

Quello era il tempo del mio lieto Maggio,
That was my gay Maytime,

Tant' ero smilzo, flessibile e snello,
I was so slim, pliable and nimble,

Che sarei guizzato attraverso un anello.
That I could be slipped through a ring.

Quand' ero paggio ero sottile, ero sottile,
 Ero un miraggio vago, leggiadro, gentile, gentile, gentile.

L'ALTRA NOTTE IN FONDO AL MARE

(Mefistofeles—Boito.)

Alda, H.M.V., D.B.635, 12in., d.s., red.

Farrar, H.M.V., D.B.654, 12in., d.s., red.

L'altra notte in fondo al mare il mio bimbo hanno gitato,
The other night in the depths of the sea my baby boy they threw,

Or per farmi delirare dicon ch'io l'abbia affogato.
Now to drive me mad they say that I have drowned him.

L'aura è fredda, il carcer fosco, e la mesta anima mia,
The air is cold, the cell is gloomy, and my sad spirit,

Come il passero del bosco vola, vola, vola, vola, vola via.
Like the swallow from the wood, flies, flies, flies, flies, flies away.

Ah! di me pietà!
Ah! pity on me!

In funereo sopore è mia madre addormentata,
In a fatal stupor my mother has slept,

E per colmo dell'orrore dicon ch'io l'abbia attoscata.
And for a climax of horror they say that I have poisoned her.

L'aura, etc., as in first part.

FELDEINSAMKEIT

(Solitude in the Field; In Summer Fields)

(Brahms.)

Gerhardt, Vocalion, C.01094, 12in., s.s., red.

Ben Davies, H.M.V., E.349, 10in., d.s., black.

Ich ruhe still im hohen grünen Gras,
Quietly I rest in the long green grass,

Und sende lange meinen Blick nach oben, nach oben,
And let my gaze linger up above, up above,

Von Grillen rings umschwirrt ohn' Unterlass,
On every side the unceasing chirp of the grasshoppers,

Von Himmelsbläue wundersam umwoben,
The blue sky wondrously woven round me,

Von Himmelsbläue wundersam umwoben.

Die schöne weissen Wolken zieh'n dahin durch's tiefe Blau,
The fair white clouds drift on through the deep blue sky,

Wie schönen stille Träume, wie schöne stille Träume;
Like lovely peaceful dreams, like lovely peaceful dreams;

Mir ist, als ob ich längst gestorben bin,
To me it is as if I long since died,

Und ziehe selig mit durch ew'ge Räume,
And with them move in bliss through realms eternal.

Und ziehe selig mit durch ew'ge Räume.

DAI CAMPI, DAI PRATI

(Mefistofeles—Boito.)

Giorgini, Pathé, 5198, 12in., buff.

Gigli, H.M.V., D.A.222, 10in., d.s., red.

McCormack, H.M.V., D.A.498, 10in., d.s., red.

Constantino, Col., A.5203, 12in., d.s., l. blue.

Dai campi, dai prati, che innonda la notte,
From the fields, from the meadows, that night envelops,

Che innonda la notte, dei quieti sentier ritorno,
That night envelops, from the quiet pathways I return,

E di pace, di calma profonda son pieno, di sacro mister.
And I am filled with peace, deep calm and holy mystery.

Le torve passioni del core s'assonnano in placido obbligo,
The stern passions of the heart sleep in quiet forgetfulness,

Mi ferve soltanto l'amore dell'uomo, l'amore di Dio! Ah!
Stirs in me only the love of mankind, the love of God! Ah!

Dai campi, dai prati ritorno e verso l'Evangel
From the fields, from the meadows I return and towards the Gospel

Mi sento attratto, m'accingo a meditar.
Feel myself drawn, and prepare to meditate.

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Come un sogno d'or scolpito è nel core
Like a golden dream is still engraved in my heart

Il ricordo ancor di quell' amor che non esiste più.
The memory of that love which exists no more.

Fu la sua vision qual dolce sorriso
Its vision was like a sweet smile

Che più lieta fa, col suo brillar, la nostra gioventù.
That, with its brightness, makes our young days happier.

Ma fu molto breve in me la dolcezza di quel ben,
But the sweetness of that joy was all too brief for me,

Svani quel bel sogno d'or, lasciando in me il dolor.
That fair golden dream vanished, leaving me with sadness.

Cupo è l'avvenir, sempre più tristi i di,
The future is gloomy, the days ever more sad,

La gioventù passata sarà, rimpianto mi resta sol,
Youth will have gone, regret alone remains with me,

Sì, rimpianto amaro e duol nel cor!
Yes, bitter regret and pain in my heart!

O raggio di sole, sul mio cammino
Oh, ray of sunshine, on my pathway

Ahimè non brilli più, mai più, mai più!
Alas! you shine no more, no more, no more!

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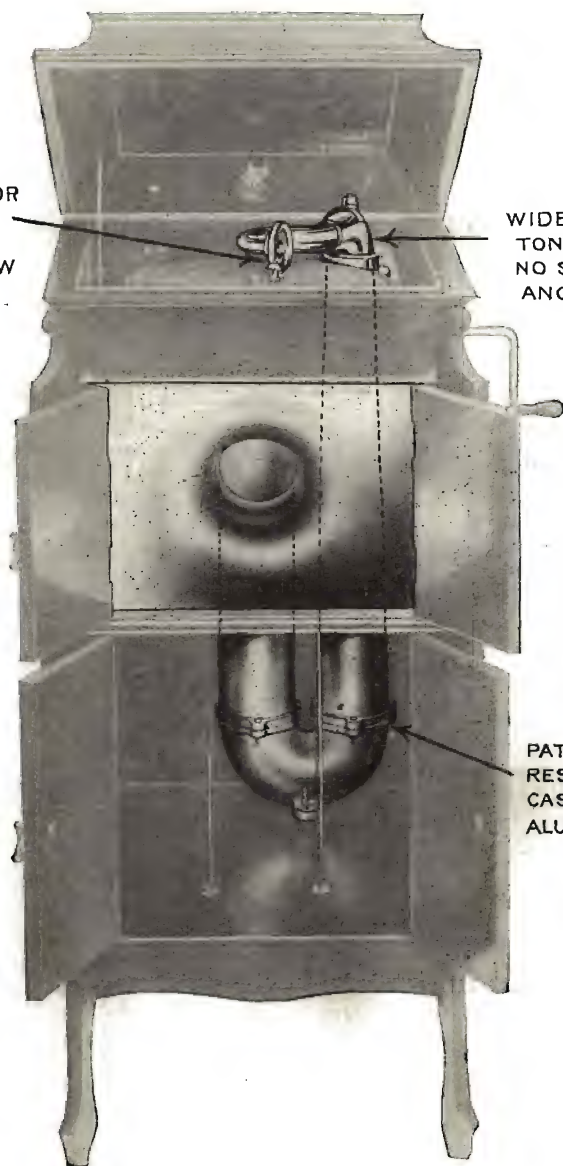
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Analytical Notes and First Reviews

(Readers are reminded that the following reviews are only first impressions. The October records will be included in the Editor's Review of the Third Quarter of 1924 in the next number. G and T=Goodwin and Tabb, miniature scores.)

THE DREAM OF GERONTIUS.

VELVET FACE.—591-598 (eight records, 12in., d.s., 5s. 6d. each, or the whole in an album, £2 5s.).—Sir Edward Elgar's *The Dream of Gerontius* (poem by Cardinal Newman). The Royal Symphony Orchestra, conducted by Mr. Joseph Batten: Dan Jones (tenor) Gerontius; David Brazell (bass-baritone), the Priest; Edith Furnedged (contralto), the Angel; and choir of eight voices.

This very liberal selection from *The Dream of Gerontius* marks, I think, a new era in the history of Messrs. J. E. Hough. No records that I have heard from Velvet Face in any way approach those of *The Dream*. No doubt there are still details which need attention. I have noted below some cases of faulty balance and on one or two occasions strange shrill un-Elgarian sounds are heard which must have crept in during the recording. Perhaps some correspondent who understands the technique of the recording room will offer an explanation of these.

But blemishes there must be in an undertaking of this calibre. The fact remains that in a monthly list which seems, to this unfortunate reviewer, to include an incredible number of major works, the contribution of Velvet Face is the most important of all. It is almost a scandal that *The Dream* should not have been recorded before. It is the most popular of modern British choral works and it deserves that position for many reasons, perhaps the most important being its obvious sincerity. I had the privilege of hearing it last year at Worcester Cathedral under the conductorship of Sir Edward, and it was this quality of complete absorption in the idea of the words and forgetfulness of self that struck me most in the composer's rendering. I find the same quality in the records. One could mention many improvements of detail in the recording, notably as regards the surface; and it would be easy to praise particular points in the singing. But I prefer to concentrate attention on this single quality of seriousness and the consciousness of responsibility which seems to have animated all concerned, notably the tenor and the mezzo-soprano. Mr. Joseph Batten has my heartiest congratulations on his success in an undertaking on which I know he has spent infinite time and trouble. The excellent album and leaflet which go with the records save me a good deal of labour, and the sensible and honest way in which the leaflet is written forestalls a good deal of obvious criticism. For the sake of those whom it interests I have carefully noted exactly where the cuts are made. My references are all to the Novello edition of the vocal score, which I recommend should be acquired at the same time as the records. If in my haste I have miscounted a bar anywhere I must crave forgiveness. I have also done something as regards pointing out the themes, but anyone who wishes for a really good and complete analysis of the work should invest in Ernest Newman's book "Elgar." I think it costs 3s. and is published by John Lane.

Side 1.—The opening bars strike at once the authentic note of seriousness. The first theme (No. 1) is that of Judgment, a solemn, mystical idea. Presently (p. 1, line 4, bar 1) a shivering ascending string passage introduces the theme of Fear (No. 2), which is followed, two bars later, by that of Prayer (No. 3), a firm solid statement. Soon (p. 2, bar 3), over a tossing restless accompaniment on the lower strings, the theme of Troubled Sleep (No. 4) creeps in, and passes, a little later (p. 2, line 4, bar 1), into an anguished utterance (No. 5), to which Gerontius later speaks the words "Miserere Judex meus." Immediately afterwards we get the despairing cry for help (No. 6)—"O Jesu, help!"

Side 2.—This opens with a *fortissimo* statement of No. 3, followed presently by No. 6. Then comes a strong and dignified march *motif* (p. 4, line 2, bar 1—No. 7) to which the Chorus later sings "Go forth in the name, etc." After the climax the music gradually dies away to the end of the Prelude, Nos. 4, 2, 5, 1 being heard successively.

Side 3.—The orchestra opens with a new and urgent theme (p. 7, bar 1—No. 8) representing the idea of Death. This and No. 3 predominate in the early part of the side. Presently comes a reference to No. 4 and we end with the semi-chorus singing a heavenly *kyrie*. The solo singer, if not great, is distinctly good.

Side 4.—In the chorus the sopranos and altos are overwhelmed by the tenors and basses. After a short cut (p. 14, bars 2 to 8 being omitted) the soloist takes up the tale and is quite satisfactory. When the chorus comes in again the same fault of balance is very obvious.

Side 5.—The magnificent solo is finely sung. Experience may make the singer enter even more completely into the spirit of the dying Gerontius, but he is very certainly on the right road. There is a cut from p. 26, end of line 2, to p. 29, line 3, bar 5. At the end of the solo we hear theme No. 5, and then, in the orchestra, No. 6.

Side 6.—This side has two cuts which I regret. The first of these is from p. 31, end of line 1, to p. 39, beginning of line 2 and involves missing many things including the graphic orchestral picture of the dying man's fears. The second is from the end of p. 48 to the end of the first part of the work, a very beautiful section. But both the omitted passages would have presented great difficulties in the recording room. The chorus here is more satisfactory, the eight singers making a very successful attempt to represent twelve parts, and the bass solo stands out well above them without drowning them. The soloist himself is rather lachrymose in style, for a priest confident that as a minister of his Church he has authority even over the powers of death and hell. He also exhibits a slight tendency to drag. The orchestral playing deserves a word of praise.

Side 7.—Most of the orchestral prelude is omitted. The record begins on p. 55, line 5, bar 2. The orchestra is particularly good here, the theme of the Angel, which is first heard to the words "Another marvel" (p. 58, line 3, bar 1), coming off especially well. Also I must not withhold a word of praise for the singer's diction, though I do not feel sure that he has fully appreciated the completely tranquil atmosphere of the newly released soul.

Side 8.—This contains some more good work; the mezzo-soprano sustains the high level of the singing, her style being well controlled and dignified. Theme No. 1 should be heard *pianissimo* in the orchestra at the end (p. 64, bar 3, et seq.), but is scarcely audible on my gramophone.

Side 9.—This also I very much enjoyed. Near the beginning the orchestra has appropriate references to themes Nos. 8, 2 and 1. Then (p. 66, line 3, bar 2) comes a new and lovely phrase (No. 9) to the words "A presage falls upon thee"; and four bars later another (No. 10) to "That calm and joy uprising in thy soul." Both these are used in the duet which follows immediately, the only real duet in the work. The mood of tranquillity is broken into towards the end of the record by the orchestra, which starts to lead up to the "Demons' Chorus."

Side 10.—The "Demons' Chorus" is recorded uncut. The rhythm is particularly good, as is also the orchestra, but once more I found the men's voices swamping the women's.

Side 11.—The last seven bars of p. 91 are cut, the side beginning at the top of p. 92. Shortly afterwards (p. 92, line 4, bar 1) comes a reference to theme No. 9. At this point there is a big cut covering the opening verses of "Praise to the Holiest," from p. 93, bar 1, to p. 109, bar 1. The orchestral passage that follows here is one of the finest in the work, and when the chorus *does* enter with its song of praise the balance is much better again.

Side 12.—The hymn goes on, but this side shows the same faulty balance among the voice parts that I have already noticed. I should have liked this part of the chorus to move a little faster. I fancy Elgar conducted it faster when I heard him. The increase of speed might have made it possible to shorten the cut. This begins at p. 126, line 2, bar 4, and we do not return to the score at all on this side but conclude the hymn instead with the cadence that ended the previous side (p. 112, line 2, bar 1). I have two comments to make here. In the first place the inadequate number of women singers leads to a loss of effect in the passages for women's voices on pp. 124, 125. This is a trifling matter: the other is perhaps more important. The surface sounded a bit scratchy, but it is possible that the fault lay with my needles.

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Side 13.—We start again on p. 150, line 4, bar 3. A curious chord on the orchestra at the beginning is quite correct. The music here is most moving and to express the urgency of the Angel's appeal Elgar has made a freer use of dissonance than anywhere else in the work. I am glad to be able to say that the bass soloist has fully risen to the occasion. On p. 153, bar 3, there is a reference to theme No. 10.

Side 14.—The music opens after another short cut from the bottom of p. 154 to p. 157, line 1, bar 2. After the Angel's exultant song the orchestra rises to the greatest climax of the work. Depicting, as it does, the moment of judgment, this climax is built up on theme No. 1. It is immediately followed by the cry of the stricken soul, but the tumult rapidly abates and references to the soothing No. 10 (p. 160, line 3, bar 1) to the words "There will I sing" and to No. 9 (p. 162, line 2, bar 2) restore a calmer atmosphere.

Sides 15 and 16.—Side 15 follows immediately on the preceding and there are no further cuts in the work. Indeed, three bars (p. 169, bars 3 to 5) are actually repeated at the join of the sides. The beautiful music requires no comment. The three-part chorus which opens side 15 is well balanced, but in the later four-part chorus the men are too heavy again. A reference to the Angel's theme at the word "Angels" (p. 168, line 2, bar 1) should be alluded to. I need only add that the mezzo-soprano does full justice to the beautiful part which she has to sing.

I have honestly mentioned such weaknesses as I noticed. But this in no way detracts from the general excellence of the Velvet Face achievement. Similarly I have faithfully made notes of all the cuts, but it should not be thought that this has been done in a spirit of adverse criticism. It was inevitable that some cuts should be made, and on the whole they have been most judiciously done, although, of course, individual opinions will differ on the relative value of various parts of the oratorio. My notes of the cuts have been made simply to smooth the path of those who wish to follow the records with the score. P. P.

MOZART SYMPHONY

VOCALION.—K05105, 05106 (12in., d.s., 4s. 6d. each).—The Aeolian Orchestra, conducted by H. Greenbaum: **Mozart's Symphony in G minor** (K550). First two movements, **Allegro molto** and **Andante**. (G and T, 2s.)

Although Mozart wrote forty or fifty symphonies we had not a single complete recording of them till last month, when the Columbia Company gave us the E flat. The Aeolian Company have now added the first two movements of the G minor, with the promise of the rest to follow. These two works, with the great *Jupiter* (which will surely be brought out shortly by somebody), are without doubt the cream of the composer's symphonic output. Incidentally I might draw attention to the fact that in the Symphony Competition organised by THE GRAMOPHONE (see March number) the first place was gained by the César Franck symphony recorded this month by Columbia, the second by the *Jupiter*, and the third by the *G minor*, while the E flat was high up in the running. As we have also had Beethoven's *Ninth Symphony* (sixth place), recorded by H.M.V. and by Parlophone, and Brahms' *Second* (fifth place), by H.M.V., it would be churlish not to acknowledge the courtesy that the companies have shown towards us and our readers. The *Jupiter* and Beethoven's *Sixth* alone remain outstanding, though Parlophone have already given us part of the first movement of the latter.

To return to the *G minor*, this work was written in 1789 towards the end of Mozart's short life. It may not have the splendour of the *Jupiter*, but it is the supreme example of the lyrical side of perhaps the most lyrical composer who ever lived. It is scored for a small orchestra—flute, oboes, bassoons, horns and the usual strings (no clarinets).

First Movement. Allegro molto.—This is in regular first movement form. The first subject enters at once on the violins and is characterised by a rhythmic figure of three anapaests (an anapaest being short-short-long). Gradually the music changes to the major key, and a new and rather more emphatic subject appears (again in the violins), and leads to a close, followed by a silent bar. This fashion of drawing up and "presenting arms" is very characteristic of Mozart. The beautiful lyrical second subject follows in the form of a dialogue between the strings and the wind; but before the end of the section we have a return to the first subject which is banded about in an entrancing manner among the various instruments. A repeat of the whole of the foregoing completes the first side of the record.

The second side starts with an abrupt modulation to the remote key of F sharp minor. Already, before the modulation is complete, the violins enter discreetly with the first subject, and it is with this that the whole of the working out is concerned. Various keys are passed through, and the original idea is exhibited in many new lights. Eventually a return to the original key brings us to the recapitulation. The material of the first side of the record is then repeated with certain ingenious alterations and additions, the only fundamental difference being that the second subject is, as usual at this point, in the original key. A short *coda* brings the movement to a conclusion. Regarded as a whole it is perhaps chiefly remarkable for the beauty of the modulations and the cleverness with which Mozart is continually bringing in his first subject just a bar or two before one expects it.

Second Movement. Andante.—The slow movement is in the same form as the first. It opens with an accompanying figure which sounds unpromising but out of which great things are to come. In the second bar we hear a melodic phrase upon the cellos, and by the fourth bar the violins have got into their stride. In bar seven appears for the first time a little detached phrase of two short notes, which becomes very important later. This material is most tunefully developed and leads to a full close. A change of key leads to a passage of considerable length founded almost entirely upon the detached phrase of two notes above mentioned, although the opening accompanying figure also begins to assume significance. As in the first movement there are some beautiful modulations at this point, and before the section ends Mozart gives us a new and beautiful tune as well.

The working out begins on the second side, and once more the leading parts are played by the detached phrase of two notes, and the accompanying figure that appeared at the outset. These two in company pass through a variety of adventures until eventually we return to the original key and the first subject. The recapitulation (as in the first movement) is quite regular, although Mozart again takes the opportunity of adding embellishments and making some changes of detail to avoid any possible danger of monotony. There is no *coda*.

The recording is exceedingly clear and good. The carping critic can always find fault, and no doubt here he would complain that in the opening of the first movement the accompanying figure on the violas is very difficult to hear. But this is a small point, and in other respects I could find no fault with the records. The conducting is not "inspired," but when it comes to the point an "inspired" conducting of Mozart very often means a distortion of the composer's intention, so as to make his work express the far less interesting personality of the conductor. Mozart can safely be allowed to speak for himself; and this is what has happened here. It only remains to add that this combination of low price and good quality is a new feature in orchestral records which is proving a great comfort to the indigent enthusiast.

P. P.

CESAR FRANCK SYMPHONY

COLUMBIA.—L1569-L1572 (four 12in. d.s. records in album, 26s.).—The New Queen's Hall Orchestra, conducted by Sir Henry Wood: **César Franck's Symphony in D minor**. Three movements. (G and T, 6s. 6d.)

César Franck's *Symphony in D minor* was written in 1889, right at the end of his life, and it represents him at the full maturity of his powers. It is full of those daring, yet satisfying, harmonic progressions and of those curious chromatic melodies which are characteristic of him. The use of chromatics has proved a stumbling block to lesser men and has led, by an easy descent, into the worst kind of sentimentality; but for Franck it was the natural mode of expression, and in this way only could he say easily and without affectation what he wished to say. Another individual trait in this work is the use the composer makes of a sort of motto phrase that runs through all three movements and is the germ of most of the tunes in the symphony. The same method was employed by other composers, such as Liszt, Dvořák and occasionally Brahms; but they none of them worked it out so fully as Franck. It is interesting to find our own Sir Edward Elgar (who is in many ways akin to Franck) following him in this, and applying the system with, if possible, even greater freedom in such works as the *Symphony in A flat*. The criticism has been levelled at Franck that his work lacks spontaneity and smells too much of the midnight oil. No doubt he took immense care—every detail is carefully thought out—and occasionally, I think, the outward signs of this care are a little obtrusive. But there have been few men so capable of marshalling immense forces and of directing



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First Side. Lento. Allegro non troppo.—The lower strings give out a significant phrase of three notes (slightly reminiscent, by the way, of a well-known theme in one of Beethoven's later quartettes, under which Beethoven wrote the words "Muss es sein?"). Other instruments enter gradually, and the very slow rhythm of the music grows faster bit by bit, the initial phrase persisting almost throughout. A *fortissimo* climax is reached and the time suddenly changes to *allegro*. The new section is based on the same phrase, now much increased in speed. Soon, however, we go back again to *lento*, and the whole of the foregoing is repeated a minor third higher (i.e., in the key of F minor).

Second Side.—The second side begins when the *allegro* enters for the second time. After the repetition is complete a new and more lyrical theme is heard in the key of F major, happily conveying the impression that the stress has been momentarily relieved. Presently an even broader tune appears in the same key on the strings and wood-wind, and is treated at some length. At last it dies away into broken murmurs, and the working out begins. At first the second subject is heard on the lower strings, while the violins give out the questioning motto theme. The music passes through various moods, but the second subject holds pride of place throughout, and eventually leads to a climax which brings in the recapitulation.

Third Side.—The restatement of the motto is made with pomp and circumstance. The time changes once more to *lento* and the trumpets and trombones are heard, in a superb passage, playing the theme in canon. The recapitulation is fairly regular and need not be described in detail. The movement concludes with a climax built up on the main subject.

Fourth Side. Allegretto (Slow Movement).—This movement is in B flat minor. The strings and the harp open the proceedings with some effective slow chords played *pizzicato*. Above these the cor anglais presently sings a plaintive melody, based on what I have called the motto theme, which is now transformed by a complete rhythmical change. Other wind instruments take up the tale and continue the music on similar lines. After a full close the violins announce a new tune above a fluttering string accompaniment, while the 'cellos keep up a rhythm reminiscent of what has just preceded. The record ends with a return to the style of the opening.

Fifth Side.—A complete change is effected by the violins who suddenly break into a subject with a scherzo-like rhythm, a sort of twilight dance of gnomes. *Pizzicato* chords on the other strings still carry on the idea of the beginning of the movement. After a time the clarinets join in with a dance-like tune, the 'cellos playing an independent part that contains occasional suggestions of the motto.

Sixth Side.—The scherzo-like figure persists in the strings, while the cor anglais plays once more the theme of the beginning of the movement, but now in the key of G minor. Later on the violins take up the dance-like theme heard on the clarinets in the previous record. The movement closes quietly in the key of B flat major.

Seventh Side. Allegro non troppo.—A vigorous opening leads to the statement of a confident melody in D major on the 'cellos and bassoons. The discussion of this occupies some time, and the next important development occurs on p. 113 of the miniature score, when the brass gives out the second subject. Again the cor anglais comes forward with its tune from the slow movement, but soon we return to the principal material of the Finale and a big climax is built up on the second subject. Yet again the air of the slow movement returns, and (*eight side*) then the music works up to the recapitulation. The first subject of the Finale appears *fortissimo* and leads, after a last brief reference to the slow movement, to a reminiscence of the second subject of the First Movement, played *piano* on the strings (p. 147 of the score). Soon this alternates with plain statements of the motto, the music remaining soft, and the harp playing a prominent part. This expressive section is, however, swept away by the virile first subject of the Finale, which carries the symphony to a triumphant close.

The symphony is recorded without cuts, and both playing and recording struck me as very good. The only fault I had to find was with the intonation, a common fault in the complex music of César Franck. The cor anglais in the Second Movement is a particularly bad offender. A certain woolliness which is noticeable in the orchestration must, I fear, be attributed to Franck. The recording of such a long and severe work as this is a good illustration of the immense advance that the gramophone has made, musically and mechanically speaking, in the last year or two. P. P.

MENDELSSOHN CONCERTO

PARLOPHONE.—E10175-10178 (four records, 12in., d.s., 4s. 6d. each).—Mendelssohn's Concerto in E minor, Op. 64. First and third movements, Eddy Brown (violin) and the Opera House Orchestra; second movement, Edith Lorand (violin) and the Opera House Orchestra. [Also, on E10177, César Cui's *Oriente* (Kaleidoscope), Op. 50, No. 9, played by Eddy Brown.] (G. & T., 2/-.)

This concerto shows Mendelssohn at his very best. He never strikes a really deep emotional note, but the writing for the solo instrument is brilliant and the tunes are distinctly above his usual average. The work is almost entirely free from lapses into the super-sentimental or the common-place. The workmanship is above criticism, but Mendelssohn was always a good craftsman.

The Parlophone version of it is rather remarkable. Not that the recording is bad; the surface is good, there is little scratch, fair tone and on the whole a good balance between the instruments, though once or twice the solo violin is too loud. The weakness of this company's recording has often, in the past, lain in their brass. The concerto contains little brass.

What is remarkable is the arrangement of it. The first movement played by Eddy Brown is recorded complete, but it ends in the middle of a side, and the record goes straight on to the introduction to the third movement (passing over the second). This is unfortunate, for besides dislocating the work it leads to the mutilation of the beautiful bridge passage by which the composer passes straight from the first to the second movement. The third movement is then recorded complete with the exception of a short cut mentioned below, and finally we have the slow movement played by Miss Edith Lorand.

First Side.—*Allegro moderato e appassionato*. The concerto opens with a straightforward tune on the solo instrument, accompanied by strings. After some striking moments for the violin a *tutti* leads to a new theme (again on the violin). This is still in E minor, somewhat similar in mood to the first tune. Some brilliant passage work for the soloist brings us to the second subject, a beautiful tune on the wood-wind in G major. This is taken up by the solo violin and the side completes the exposition with a full close in G.

Second Side.—The development is concerned mostly with the first subject, although that other tune, which originally appeared in the minor, is also referred to. The passage work for the soloist becomes more and more elaborate till it culminates in (*third Side*) the cadenza. The position of this in the movement should be noticed. It leads from the development into the recapitulation instead of being placed in the *coda* according to the more usual plan. It is very effectively written for the violin, and like most cadenzas needs playing with freedom, although I find the rhythm in this rendering rather unnecessarily jerky. Eventually, over some elaborate *arpeggios* the orchestra enters unobtrusively with the first theme in the original key (this is one of the places where the orchestra is almost inaudible owing to the excessive strength of the solo instrument). The recapitulation is regular, the themes being heard in the same order as at the beginning.

Fourth Side.—The *coda* contains more brilliant fireworks and is founded mostly on the first subject and the other theme in E minor mentioned above. Towards the end the pace increases. The end should lead, as I have said, to the second movement, but instead we jump to the *Allegretto non troppo*, a short prelude of some dozen bars which is prefixed to the *Finale*. The last movement is in sonata form and the major key. After some preluding chords and *arpeggios* the fairy-like first subject is played on the solo instrument with a dainty wood-wind support. The music here and throughout the movement is of an exhilarating champagne-like quality. The side ends as the second subject is reached.

Fifth Side.—This side opens with the second subject. For some reason four bars, Nos. 55-58 of the *Allegro*, are cut, but they only reduplicate what is said in the following bars. The subject itself is rather more ordinary than the other themes of the concerto. In the development both themes are used, the first subject taking to itself a new tune first played above it on the solo violin. When the recapitulation is reached this new tune is heard again on strings and horn against the first subject on the solo. Once more the rest of the movement is regular and the concerto is rounded off by a brilliant *coda*. The whole is very soundly played by Mr. Eddy Brown, although a slight rhythmic unsteadiness in rapid passages leads to one or two moments of anxiety, especially in the last movement.

SELECTION OF "ACO" RECORDS

FROM OCTOBER BULLETIN

10" DOUBLE-SIDED 2/6

- | | | | |
|---------|--|---------|---|
| G 15501 | { Comin' thro' the Rye, Scottish Air
The Last Rose of Summer (Moore), "Martha,"
Thea Philips (soprano), Piano Accs. | G 15505 | { Shine (Ford Dabney), Billy Desmond (Baritone)
It ain't gonna rain no mo' (Wendell Hall),
Fred Gibson (Comedian), Orch. Accs. |
| G 15502 | { Serenade in Summer (L. Denza)
Through Fairyland (L. Denza), Amy and
Violet Cockburn (Soprano and Contralto)
Duets, Piano Accs. | G 15506 | { What has become of "Hinky Dinky Parley
Voo?" (Dubin-Mills), Walter Conway
(Tenor)
It looks like rain (Hall), Edwin Bryant,
(Baritone), Orch. Accs. |
| G 15503 | { Linden Lea (Vaughan Williams)
Down among the Dead Men (arr. Clutsam),
John Thorne (Baritone), Piano Accs. | G 15309 | { Hula Hula Rose (Reed-Awan)
Just a Breath of Hawaii (Castello-Earl), Peter
Hardy and Philip Ellis, Hawaiian Guitar
Accs. |
| G 15507 | { Air de Ballet (Moszkowski)
Arabesque and Intermezzo in Octaves
(Leschetizky), Maurice Cole, Piano Solos | G 15512 | { Why did I kiss that girl? (King-Henderson),
One-step with Vocal Refrain
Hours and hours after you've gone (H. L.
Shevill), Jeffries and his Rialto Orchestra,
Waltz |
| G 15517 | { Swing Song (L'Escarpolette) (Ethel Barnes)
Allegretto (Wolstenholme), Peggy Cochrane,
Violin Solos | G 15513 | { What'll I do? (I. Berlin), from "The Punch
Bowl," Waltz with Vocal Refrain
Josephine (Brown-Ackley), Jeffries and his
Rialto Orchestra, Fox-trot |
| G 15508 | { Honolulu March (Traditional)
Kawaihau Waltz, Ferrera and Franchini,
Hawaiian Guitars | G 15515 | { Savannah (Fred Fisher), The Old Virginians,
The Georgianna Blues, Fox-trot
Stay Home little girl (Lewis-Brown-Hanley),
The Washington Dance Players, Fox-trot |
| G 15510 | { Airs from Rigoletto (Verdi) (Part 1)
Airs from Rigoletto (Verdi) (Part 2),
The Band of H.M. Royal Air Force, under the
direction of Flight Lt. J. H. Amers | G 15516 | { My Lovey came back (Young-Lewis-Hand-
man), The Washington Dance Players,
Fox-trot
Worried (Vincent Rose), The Old Virginians
Fox-trot |
| G 15511 | { In a Persian Market (Ketelby), Intermezzo
Scene
Softly awakes my heart (Saint Saëns),
"Samson and Delilah," The Band of H.M.
Welsh Guards | G 15477 | { He has my sympathy (Han har min Sympathi
(L. Howalt), Fox-trot
Only a kiss (Rien qu'un Baiser) (Maurice
Yvain), Jeffries and his Rialto Orchestra,
Fox-trot |
| G 15460 | { North Star March (W. Rimmer)
Titania (W. Rimmer), The Australian New-
castle Steel Works Band | | |
| G 15499 | { What'll I do? (I. Berlin), from "The Punch
Bowl," Harry Topping (Tenor), Piano-
Saxophone Acc.
Before you go (Schonberger-Lyman), Billy
Desmond (Baritone), Orch. Acc. | | |

Write for October Bulletin and Name and Address of nearest Agent.

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On the other side of this record is a different work. For the rest of the concerto (slow movement) we have to go to Miss Edith Lorand.

Sixth Side.—Owing to the second side of the *Andante* not being ready when we go to press, I have to base my opinion on the first half only. As this is uncut I may perhaps presume that the rest is also complete. The beautiful tune which is heard at the opening is very well known. Miss Lorand gives a good rendering of it, and I only regret that it is not in its proper place after the first movement. The second side, which I have not heard, should contain a more agitated episode followed by a return to the subject-matter of the first side.

This set of records in spite of their faults of arrangement constitute, I believe, the first complete reproduction of the concerto for the gramophone. As such they deserve our gratitude, and (once more!) the price is not excessive. P. P.

BOITO'S NERONE

HIS MASTER'S VOICE.—(12in., d.s., 8s. 6d. each.)

DB733.—(a) Luisa Bertana (mezzo-soprano): *Padre nostro che sei nei Cieli*, Act 1. (b) Marcel Journet (bass): *Ecco il magico specchio*, Act 2.

DB734.—Carlo Galeffi (baritone): (a) *Non resistete al malvagio* and (b) *V'amai dal di che il cuor* (Addio di Fanuel), Act 3, Sc. 1.

DB732.—Luisa Bertana and Carlo Galeffi: (a) *Or tutto è confessato* and (b) *Laggiu tra i giunchi di Genezareth*, Act 4, Sc. 2.

These are the expected records of Boito's *Nerone*. I gave rather a hasty review of the set from the same work brought out by Columbia last month. This is a longer set and has an additional interest from the fact that, as we see from the leaflet, the singers are those of the original production in Milan last spring.

Since last month I have had an opportunity of seeing the score, but I have not found any reason to modify substantially my first impressions. Boito shows complete competency and occasionally a little more than this, besides a good knowledge of the stage and an eye for effect; but I have a feeling all through that this sort of thing has been better done, sometimes by Verdi, sometimes by Puccini, and that until an Italian composer arises with sufficient originality to strike out a new line for himself, would it not be better for the recording companies to turn their attention to other things? I have no objection to this kind of music, but we have so many fine records of it already.

Padre nostro.—This is quite well sung, but the music seems unsatisfactory. At the beginning there is an obvious attempt at restraint, but it seems to break down before the end and there is none of the real dignity which is essential to any adequate setting of the Lord's Prayer.

Ecco il magico specchio.—It is necessary to warn my readers that the air from which the record takes its name does not begin until about half-way through, being preceded by a longish recitative. When the melody *does* get going Boito attempts to achieve "temple" atmosphere by the use of percussion, rather a cheap effect. The air is not without distinction but suffers from a lack of a real climax.

Non resistete.—I liked this rather better. Fanuel's first outburst comes off well. After it there is a short orchestral interlude during which he collects himself, and the song that follows, with its message of forgiveness, is not unmoving.

V'amai dal di follows straight on the previous record. Fanuel continues in the same vein and a chorus of Christians joins in with "Amen" and other appropriate remarks.

Or tutto and Laggiu.—This scene between Rubria and Fanuel is well done, though once or twice I found myself thinking of the final chorus of Berlioz's *Faust*, where Berlioz is thinking on somewhat similar lines, but expressing himself with greater imagination. The two records follow straight on. I was rather terrified where I saw in the bulletin that the scene at the lake of Genezareth was to be described by Fanuel to the strains of a barcarolle; but things turned out better than I expected. It was such a very slow barcarolle that one forgot about it altogether and concentrated on the very moving vocal part.

I would recommend readers to get the last record first, see how they like it and then, if they wish, go backwards, buying the first record last. All are well done, both singing and recording being of a high order, and there is less scratch than in some of the recent H.M.V. issues. P. P.

STRAUSS' SALOME

HIS MASTER'S VOICE.—The Symphony Orchestra, conducted by Albert Coates. Singers: Göta Ljungberg (soprano), Nellie Walker (contralto), Tudor Davies (tenor), George Baker and Peter Dawson (baritone), Edward Halland (bass).

12in., d.s., 6s. 6d. each record.

D.908.—(a) *Opening Scene.* (b) *Jokanaan is summoned before Salome.*

D.909.—*The Dance of the Seven Veils.* Two parts.

D.910.—*The Head of Jokanaan.* Two parts.

I well remember the first performance of *Salomé* in England, at Covent Garden, in 1910. Apart from the disgusting "business" with a dish of blood which the censor thought fit to substitute for a stucco head of John the Baptist, in order not to offend religious susceptibilities, the performance was notable for the exquisite appearance, singing, and acting of Aino Acté, a Polish artiste, as Herodias' daughter.

I did not see Göta Ljungberg in the part during the last season of German opera, but if her portrait on the cover of the special supplement and these records do not lie, she is as beautiful as Acté and uses a voice not so striking or remarkable with great skill and artistry. She has just that command of a large range of vocal colour which the English operatic artist never seems to acquire. The versatility of Peter Dawson is amazing. At one moment he is singing patriotic rubbish and, at the next, the rôle of the Prophet in this opera; and singing it, too, with beautiful tone and real authority. The small parts of Herod, Narroboth and a page, are well done.

The recording is extraordinarily good, especially in the *Dance of the Seven Veils*. It is a long while since I heard such clarity of detail in music of such complexity; and the feeling of the music, whether you like it or not, comes through in a striking way. The first record has on it the opening scene in which Narroboth, a young officer, tells of his passion for Salomé; the page warns him to beware of her. To music heavily charged with sensual languor, the Princess comes down the steps of the Palace on to the terrace.

It is an entrance, in the performance of the opera, for which the whole audience is keenly waiting. The second side contains the scene where the prophet, Jokanaan, is summoned before Salomé; the music he sings is calm and dignified and tells of One greater than he who is to come. He is horrified by her advances to him, and the orchestra depicts most graphically her rage at being repulsed by him. The second record is the famous *Dance of the Seven Veils* which the prima donna, in addition to an arduous singing and acting part, is expected to perform. Motives associated with Salomé are woven into the dance which rises to a considerable climax of passion. I do not feel, with some critics, this is merely prettily exotic music, but that, if not great or enduring, it is entirely adequate and effective. The closing scene forms the third record.

Strauss has never, to my mind, written such lovely music as the opening of this long lament, so beautifully sung here by Mme. Ljungberg. The rest of it falls from this high level, but is at all times superior to the sentiment of Wilde's play on which the libretto is based.

Salomé rhapsodises over the bodily beauty of the dead prophet and then gives way to passionate despair at his refusal to let her seduce him. Finally she kisses the severed head, and Herod, who has been watching in horror, orders his soldiers to kill her. The opera ends with shattering dissonances.

The subject is not a pleasant or a moral one, but there is no obligation upon music to be either. It certainly is expressive and dramatic and transcends the wax-like beauty of the poem.

N. P.

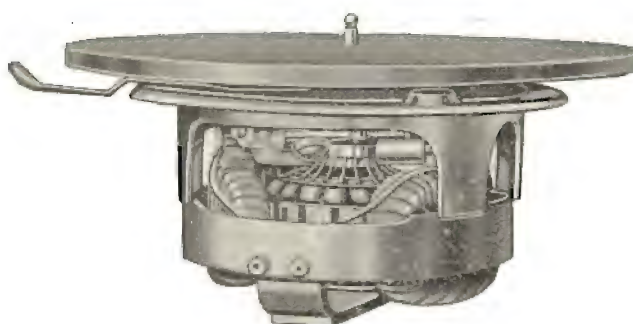
ACTUELLE

15176 and 15177 (12in., d.s., 4s. 6d. each).—**The Lamoureux Orchestra:** *Capriccio Espagnol* (Rimsky-Korsakoff) (G. and T., 6s.), with (on the fourth side) *Scherzo* (Lalo).

The labelling of the *Capriccio* is as follows: Side 1, *Alborada et Variazioni, Part 1*; Side 2, *Alborada et Variazioni, Part 2*; Side 3, *Alborada*. This is wrong. The actual contents of the discs are as follows: Side 1, *Alborada*, followed by *Variazioni* (the side ends half way through this second movement); Side 2, the rest of *Variazioni* and (third movement) *Alborada*; Side 3, fourth movement, *Scena e canto gitano* (this is incomplete).

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The rhythm and the brilliant orchestration of this suite could only be the work of the composer of *Scheherazade*. The record is somewhat marred by a very noticeable scratch and an occasional muzziness in the music; but the playing is of the excellence one expects from the famous Lamoureux Orchestra, some of the *cadenzas* in the fourth movement coming off particularly well. Having got over the scratch I was enjoying myself when at the end of the third side the music suddenly stopped with a jerk in the middle of a movement, and I could find no continuation of it. Presumably the rest is to follow later.

The Lalo is another rhythmic piece in a somewhat similar style, though the orchestration is perhaps not quite so sparkling.

COLUMBIA

(For details see pp. xiii., xiv.)

For the origin of the orchestral version of these Grieg pieces I quote the following from the first page of my score: "For the beginning of this suite we have to thank the late Wagner-conductor, Anton Seidl, who first arranged Nos. 2, 3 and 4 for orchestra. But his work has later been completely transformed and newly arranged by the composer." All four pieces are typical character sketches in the style with which all lovers of Grieg are familiar. None of them are long. The first is light and delicate, strings and harp being the only instruments employed. In the course of the movement there are four places where a single bar has been omitted, but little or no harm has been done by this exceedingly moderate allowance of cuts! The Norwegian *Rustic March* is perhaps a trifle too long for the single idea upon which it is founded, delightful though it is. I could have spared the repeat. The surface here is not quite so good as is usual with Columbia. The *Nocturne* I thought the pick of the bunch. Even the *ersatz* nightingale seems in the picture for once. The fourth is the *March of the Dwarfs*. I don't know in what way dwarfs are related to gnomes, but the heroes of this piece are obviously akin to the inhabitants of the *Hall of the Mountain King*. They are, however, much less bloodthirsty, and judging by the middle part they are capable of real lyrical feeling. It is clear, too, that I have been wrong in imagining dwarfs to be deformed. Nothing deformed could possibly march with the speed and lightness of these folk.

The Khovanchchina Prelude.—*Khovanchchina* is the opera that the composer of *Boris* left unfinished at his death. While he was writing it he was sharing rooms with Rimsky Korsakoff. Rimsky was working at the *Maid of Pskoff* at one table, Moussorgsky at *Khovanchchina* at another. It was contrary to his artistic creed to have purely instrumental passages of any length in his operas, and the excellence of the orchestration here makes me suspect that Rimsky may have had a finger in the pie, as is the case with the generally accepted version of *Boris*. But I do not know, as I have no copy of the score. For the same reason I can give no information about cuts. The music is of the folk style so popular with Moussorgsky, and is excellently played and recorded. On the other side we have yet another arrangement of the *Londonderry Air*. It is better than most because it is more simple, but the prelude at the beginning, the brief "development" between the two verses and the *coda* seem to be needless interpolations. I thought the tone a bit husky in places.

Haydn Quartet.—There is already in existence a reasonably complete rendering of this quartet by the London String Quartet for Columbia and two movements by the Flonzaley for H.M.V. Here the Lener Quartet give us the second and fourth movements of which the former, alas! is cut. The slow movement is very simple, the tune being on the first violin almost throughout. It is a theme and variations, the monotony of which is relieved by the introduction of contrasted sections in two places. A complete variation, bars 51 to 72, is omitted. The sparkling *Finale* is uncut. It has a gigue-like quality and the movement is swift and untiring from beginning to end. As the same idea and mood prevail all the way through, analysis is unnecessary. Both movements are played with the clearness and finish that we expect from the Lener. The surface is excellent.

J. H. Squire's Instrumental Octette.—These are two sentimental pieces sentimentally played. Both were originally written for piano, but this matters less than usual, as they are neither of them in a particularly pianistic idiom. The review pressing had a distinctly faulty surface.

H.M.S. Pinafore.—I was not so much pleased by the Court Symphony Orchestra as I have been on some previous occasions. The music is of the familiar type of orchestral selection and I suppose that a cornet solo was inevitable, though the instrument

struck me as rather more vulgar than usual. The first side contains airs from Act 1, the second is mixed; it starts with *Buttercup* and ends with *For he is an Englishman*, the rest being rather scrappy. I hear that *Pinafore* has not done well in the Gilbert and Sullivan competition.

Frank Mullings gives us the two songs sung before the assembled *Mastersingers* in Act 1, which lead to the knight's being "ploughed." They do not possess perhaps the formal perfection of the *Preished*, but they are hardly less inspired. In the former Walther gives his musical autobiography (thus anticipating our Editor). Walther of the Wogelwied, whom he claims as his teacher, is a historical character, some of whose poems are in existence to-day. The song is recorded complete in English, only the comments of the *Mastersingers* between the verses being omitted. By taking the words "Now begin," with which he starts his second song, out of the mouth of his examiners Walther gives it the character of an improvisation. This impression is enhanced by the humorously malicious reference to "Old Winter" in the second verse, after he has heard Beckmesser angrily scribbling with his chalk on the mark-sheet. Two verses are given here, the third, which is sung later amidst noisy interruptions, in answer to Sachs's provoking invitation—"Sing, but to make the marker sore"—being omitted. Mullings seems to me to take the music rather fast. The song contains the theme which afterwards becomes the basis of Sachs's monologue at the beginning of Act II., and I do not believe that even Sachs would have appreciated its poetical beauty at this speed.

But on the whole I liked the record. The tone is good and Mullings' words are clearer than usual, especially in the first song.

Elvira de Hidalgo may seem bold to choose for her debut with the Columbia Company music which puts her in direct comparison with almost all the stars of the gramophone world. I notice, however, that she has already recorded the *Shadow Song* for Fonotopia. I heard her as Gilda in *Rigoletto* in the B.N.O.C. season early this year, and this record confirms the good opinion that I then formed of her abilities. She is an experienced singer with a good command of colour, though the peculiarly nasal quality of her voice makes it just occasionally a little shrill on high notes. The first *cadenza* contains some very successful echo effects. The second includes some more and also gives her an opportunity to show off her flexibility. Her command of contrast is wonderful.

Topless Green's record consists of two ballads pleasingly sung. *If I were* struck me as a bit obvious. The singer's diction is almost perfect.

P. P.

EDISON

- 82325 (11s.).—Frieda Hempel (soprano): (a) *The Bird Song* (Taubert), (b) *The Night Wind* (Farley), and (c) *Elf and Fairy* (Densmore).
 82323 (11s.).—Albert Spalding (violin): *Liebesfreud* (Kreisler) and *Souvenir poétique* (Fobich).
 80796 (8s. 6d.).—Gregor Skolnik and his Orchestra: *Were my song with wings provided* (Reynaldo Hahn) and *Vienna, City of departing fairy tales*.
 80801 (8s. 6d.).—Bellini Ensemble Unique: *Constellation Waltz* (Stults) and *Valse Russe* (de Bottari, Op. 43).
 80800 (8s. 6d.).—Frederick Kinsley on the Midmer-Losh pipe organ: *Prelude in C sharp minor* (Rachmaninoff) and *Liebestraum* (Liszt).
 51362 (5s. 6d.).—Atlantic Dance Orchestra: *You'll never get to Heaven with those eyes* (Monaco), fox-trot, sung by Billy Jones, and *The Merry Sparklers: I'll keep on dreaming* (Cutting and Archer), sung by G. W. Ballard.
 51363 (5s. 6d.).—Empire Vaudeville and Minstrel Co: *Minstrelsy of other days*. Two parts.
 51359 (5s. 6d.).—Georgia Melodians: *How you gonna keep kool*, fox-trot from *Keep Kool* (Frost), and *In spite of all*, fox-trot (Ward, Berkel, and Shisler).
 51356 (5s. 6d.).—Raderman's Dance Orchestra: *In Dreams with you*, waltz (Margis), sung by Charles Hart, and *Somewhere in Napoli*, waltz (Ryan and Hunt), sung by Vernon Dalhart.
 51366 (5s. 6d.).—Atlantic Dance Orchestra: *The first is the last*, fox-trot from *Flossie* (Robi), and *Raderman's Dance Orchestra: Won't you dream of me?* waltz (J. F. Reid), sung by John Phillips.
 51358 (5s. 6d.).—Merry Sparklers: *Monkey Doodle*, fox-trot (Morse), sung by Arthur Hall, and *Nathan Glantz and his Orchestra: When Katinka shakes her tambourine*, fox-trot from *Vogues* (Nelson), sung by Arthur Hall.

Unless I am mistaken the Edison surface is noticeably improved lately, and if it continues to improve we shall soon begin to ask for re-recordings of the best things in the general catalogue. It still is painfully true that for the British public at all events the new issues every month have no compelling power over our purses, though to be sure there was the remarkable José Mojica record (80792) last month to tempt us. This month Frieda Hempel and Albert Spalding may be dismissed respectfully. We know their capabilities, and in these airy trifles we can judge the degree of their claim on our attention beforehand. They are as good as you would expect, and no better. Gregor Skolnik, on the other hand, makes an unexpectedly charming trifle of Leopoldi's *Wien, Sterbende Märchenstadt*, though he misses somehow the glamour of Reynaldo Hahn's *Si mes vers avaient des ailes*. The Americans love "combinations" more than we do in music, and their latest effort, the Bellini Ensemble Unique (quel drôle d'un nom!) consists, if you please, of a flute, two clarinets, a French horn, and a bassoon. The effect, however, is not so strange as you might expect, and reminds me at least of the roundabouts organ of a country fair heard from a distance—rather haunting and banal. This is no doubt due to the horn.

Not content with this novelty, the Edison people make another experiment with an organ solo, and Mr. Kinsley is (to quote a quotation from an earlier number of THE GRAMOPHONE) *rash man enough* to play the *C sharp Minor Prelude* on a Midmer-Losh organ, not to mention the—you can guess what is on the other side. The fidelity of the recording is beyond question; it is uncanny, and like most uncanny things more enjoyable in retrospect than at the moment of encounter. But this is a direction in which we would urge Mr. Edison to proceed. Many people are clamouring for good organ records and will be grateful for them, though it is unlikely that we shall get the real thing till recording rooms are a memory of the past.

I must confess to a slight relief when I turn from the more pretentious records, which give me a feeling of being in a starched collar, to the frank *négligé* of the dance tunes. Here again, however, one is confronted by a novelty, the "four in one" record, which means that, for instance, a fox-trot is played by a band for three minutes or so, and after a short pause the same fox-trot is sung by a—by a "vocalist." So you get two dances and two complete songs on a record. Of this type I give highest marks to the first on the list, No. 51362, but I give top marks of all the dance records to the Georgia Melodians playing *In spite of all*, with a capital companion from *Keep Cool*, humorously by "Jack Frost." This is first-class dance music. Of the others, 51358 is good enough, but I am not altogether an advocate of the "four in one" theory, and wish that this novelty had not been imposed upon what is to me an almost holy memory of twenty years ago, that beautiful waltz *In dreams with you* (51356). I hope that more of these old waltzes will be revived before I am too bleary-eyed to enjoy them. I am old enough, too, to be reminded of "Moore and Burgess" by the record of the Empire Vaudeville and Minstrel Co. (51363), but I should hardly expect the present generation to deplore the lay of the last minstrel; rather let him be laid, like an amiable ghost.

But you must get *In spite of all*, even if you have to buy an adaptor with which to play it.

PEPPERING.

HIS MASTER'S VOICE.

(For details, see page xxii.)

Liszt, like Monteverde, Gluck, Berlioz, and some others is more important historically than musically, in the history of the art. His understanding of the orchestral and pianistic effects was very great, as were his enlargements of these mediums in the sphere of technique. But his power of invention and development were small, so that his best work is found in arrangements, particularly in the *Fantasia on Hungarian Tunes* already recorded.

The work before us glitters and sparkles, fascinates and beguiles us, but, at the end, we feel we have gained very little from it; the themes are good but they never seem to get anywhere worth while speaking of. The *Concerto* contains one important innovation in the matter of actual form and this is the use of Wagner's *leit-motiv* idea, for in the *Finale* all the themes heard in the course of the work are used again, singly and together, with consummate skill. This idea in itself was nothing new in music but Liszt carries it forward a long way.

No detailed analysis seems necessary; for Liszt does not fail to dot his i's and cross his t's, and would not have you lose anything. The first section—the music is continuous—is headed *allegro maestoso* and gives us the well-marked first tune, with many cadenza-like passages for the piano; the latter instrument has the second tune, which the orchestra answers with the first. A badly recorded trill is noticeable in this section—it is all percussion and no musical sound! A lovely clarinet solo against a piano-tone background finishes this side.

The *allegro maestoso* is continued on the next side, and developed; the first tune being heard in quicker time. Some recapitulation follows, and a brilliant upward scale ends this movement. Strings introduce the *quasi adagio* which, if rhetorical, is beautifully wrought; a charming flute and clarinet passage against a long piano trill being especially noticeable.

The *allegro vivace* following is a kind of *scherzo* and much use is made of the triangle, which, on this occasion, is determined to be recorded, and succeeds almost too well! The original tune returns at the *allegro animato* which is short and leads, on the last side, to the *allegro marziale*, in which the recapitulation of all the tunes used before takes place. A quiet interlude for the piano is welcome after some very flamboyant trombones. The end is extremely brilliant and exciting; it must be a trial of strength for the pianist.

The playing is Arthur de Greef's best and the balance of piano and orchestra is satisfactory; the part of the latter comes out well but the recording is at times a bit muddily and the piano tone often rather woolly. It really is time we had the Schumann *Concerto*.

Ole Olsen is a Norwegian composer and his music is of a light order, deriving somewhat from Grieg and Svendsen, but with an individuality of its own. He certainly understands how to write effectively for the piano. These pieces come, I think, from his best known suite for the piano and are very agreeably played with good tone by Una Bourne; the *Humoresque* is especially charming.

Frank Bridge is at his best working in miniature and can always be relied on for musically little pieces. The melody of the *Serenade* is pleasant and the middle recitative-like section affords excellent contrast. Quilter's *Rosamund* is apparently rather a prima maiden; one feels that she might disapprove of the very jolly fairies that frolic after her—coming, as the fairies do, from "Where the rainbow ends." Marjorie Hayward plays all these small works with delightful tone and the pianist deserves a word of praise. Hageman's *At the Well* is a particular favourite with prima donnas—no Albert Hall "Celebrity" concert is complete without it. It is a well made song with a characteristic phrase on the word "water" which is carried up the scale at the end of each verse; Rosina Buckman sings it in first-rate style, and produces a particularly beautiful "floating" high note at the end. She is not so successful in Musetta's song from *La Bohème* (sung in Italian with orchestral accompaniment); the interpretation is too deliberate for that coquettish young person, and no Musetta seems to avoid shrillness in this aria. Shrill no doubt Musetta was, but she was trying to entice Marcel as she sang, and such an artist in seduction would clothe shrillness in velvet for the while.

The pick of the vocal records is Elsie Suddaby's; it is also her gramophone début, and a highly successful one. I did not care for Edna Thornton's rendering of Purcell's lovely song from *Dido and Eneas*; her voice was too heavy for it and the orchestral accompaniment was not well arranged. Miss Suddaby has just the right *timbre* of voice and her phrasing and diction are those of a real musician; especially good is the way in which she sings the recitative *Thy hand, Belinda*—she gets the darkness and approach of death that oppress the queen into her voice. The song is one of those that can never grow old, and it has to-day real power to move us. *Hark the echoing air* is a jolly "runny" tune very neatly sung; it is an excellent contrast to the sorrow-laden strains of *When I am laid in earth*; a most desirable record this.

Purcell's *Golden Sonata*. I have not been able to trace the origin of the prefix to this sonata, but I imagine it arose much in the same way as "Moonlight" became attached to Beethoven's *C sharp minor Sonata*. Purcell's idea of a sonata is, of course, very different from Beethoven's and the work is really a suite of five movements, clearly divided one from another: moderate, slow, quick, slow, quick (and semi-fugal). The violins are usually kept together in harmony, and have none of the independence found in Bach's *Concerto* for two violins in D; but the harpsichord part (played here on the piano) is, curiously enough, of more importance than the string quartet Bach uses in the above-named work for accompaniment.



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- A. 287 { Eleanor S. Coleridge-Taylor
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LEONARD HUBBARD (Baritone), with Orchestra.

- 2476 { A smile will go a long, long way
 { They were singing an old-fashioned song

BLANCHE TOMLIN (Soprano) (accompanied by Max Darewski).

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ZONOPHONE RECORDS

The first slow section is very sad and the gaiety of the succeeding movement is even a little austere. There is none of Handel's sparkle or melody in this music, but there is the indefinable quality of genius which makes the early death of the greatest English composer one of the most tragic events in musical history. All three players acquit themselves with distinction, and the recording is excellent.

Edward Halland needs a fibre needle—at least for my taste—to tone down his very resonant bass voice. Montague Philip's song from the *Rebel Maid* is quite attractive rhythmically and melodically; the lyric, of which I heard quite a lot, is much above the average.

One is rather apt to dismiss the music of Benedict, Balfe and the like with a contemptuous shrug of the shoulder, but the truth is that they were soundly trained musicians—Benedict studied at Stuttgart—and their music is well turned out though it is not very inspired; this recitative and aria are a good illustration of the point.

Isn't it time the ballad writers took a strong purgative and cleared their systems of Brittany and "old fashioned" everything—it's a garden again here—and started off on a new tack? Something really original such as "A backyard in Blackpool." This would at least be patriotic. Sydney Coltham has neither learnt nor forgotten anything.

Elgar's stirring song is very well sung by George Baker and the orchestral accompaniment adds to its effectiveness; *Pepita* is on the ballad border-line, but doesn't quite topple over.

Mendelssohn would no doubt be surprised to hear his *On wings of song* so variously interpreted, but I think this sympathetic delicate quartet version would delight him—we get real pianissimo singing here. On the reverse is quite a good arrangement of Beethoven's *Creation's Hymn* (called "Adoration" on the label), but bigger forces are needed to bring out the full majesty of the tune. Nevertheless a very delightful record. The Mayfair Orchestra plays two pieces of restaurant music—easily digested, or even pre-digested. Poor Schubert was dogged with the impossible libretti which wrecked all his hopes of bringing off a successful opera and though the overture under review was written as part of the incidental music to a play, the same bad luck attended the composer, for the piece only received two performances; it was by the egregious Wilhelmine Christine Van Chezy, who provided the appalling libretto for Weber's *Euryanthe* which effectually killed that work.

Everyone knows some of the *Rosamunde* ballet music; and those who saw *Lilac Time* will recognise another old favourite in the first tune of the overture; the second is charming and typically Schubertian. The Wireless Orchestra is competent but not thrilling.

Backhaus plays the well-known *A flat Waltz* and *Polonaise* (in the same key) of Chopin with great brilliance and dexterity, and produces really excellent piano tone. I cannot regret the small cuts in the latter work, and certainly the omission of repeats is an advantage. This is the best piano record from this firm for a long while.

I cannot quite fathom the reason for the appearance of the Whitehill record, with two very truncated editions of music already recorded in full. He sings splendidly, and the orchestral part is good, but though the small portion of *Wotan's Farewell* is complete, so far as it goes, nothing can condone the heart-rending cut in Hans Sachs' monologue. You remember the exquisite tune high upon the violins that so suddenly, unexpectedly and thrillingly appears? It has gone—every bar of it; and we can only cry with Sachs, "Wahn! wahn! überall wahn." If you dislike tenors and, in the classic phrase, look upon them as almost a disease, you may yet find a corner in your heart for Hislop. He sings a recitative and air, which occupy each one side of his record, and puts conviction and musical beauty into these faded strains. The gist of the aria is that Edgar, in a coming duel, is going to throw himself on his opponent's sword and seek welcome refuge in the tomb of his ancestors.

Galli-Curci is at her most brilliant in Massenet's *Sevillana*; her technique leaves one breathless and agog for the October concert in the Albert Hall. The gavotte song from *Manon* is equally well sung—there are a few embellishments—but the opening bars are for this singer curiously nasal. I wish the proper accompaniment and not a wind band, had been used for this last song; that to the *Sevillana* is very well done.

Selma Kurz extends her kingdom in vocal renderings of piano literature with a technique equal to Galli-Curci's. She sails through Schumann's little piano piece with complete success. Like all prima donnas she omits the lovely recitative preceding

the Handel aria, which depicts the rising of the moon over the forest; and gives us only the feathered fireworks.

The Editor is summing up all MacCormack's records in an article elsewhere and there is no more to say.

Dawes is General Dawes of the famous report; and whether he bankrupts us or not, let us be grateful for his pleasant little melody. If he gets as efficient persons as this interpreter of his music to carry his scheme into effect, all should be well.

Kreisler also plays his arrangement of a Viennese folk tune. One longs for him to record something really big—a Mozart concerto for example—but in the meantime we must feed on the crumbs that fall from His Master's table. N. P.

PARLOPHONE

(For details see pp. ix, x.)

Tannhäuser Overture.—The company claim that this is the first complete recording of the Overture. As far as I know this is correct, the familiar H.M.V. version being considerably cut. I append, therefore, a very brief analysis.

Side 1 is based on the Pilgrim's Chorus, which is first heard soft on the wood-wind, works up to a *fortissimo* (tune on the trombones), then dies away again.

Side 2 and Side 3.—On these sides we get the Venusberg music founded on the Venusberg theme (which is heard at the beginning of side 2 on the viola). It is a sinuous ascending passage, taking the instrument up to its high register. Later on there appears also the air of Tannhäuser's song in praise of Venus. The whole of this part is very descriptive, the only weakness being an occasional tendency to a rhythmic squareness, a fault that is to be found in places in all Wagner's work until the Rhinegold.

Side 4.—The Pilgrim's Chorus returns as before, softly at first and then *fortissimo*, the violins preserving almost to the end an agitated figure of semiquavers, the aftermath of the Venusberg.

The recent improvement in the work of this company and the ambitious nature of its monthly programmes are among the most interesting features of this gramophone season. I have had occasion to criticise the recording of the brass. This month shows a great advance in this respect. The Overture is a severe test, out of which the Parlophone record comes exceedingly well. The only criticism that I have to offer is that I could not hear the tuba. I also had a suspicion that the tune which should be played on the three trombones in unison was being played on a single instrument. But I could not be sure.

Liebstedt.—The obvious criticism to make here is that there is no voice, and under these circumstances the company's claim to a "complete recording" seems to need qualification. The vocal part does not matter so much in the first record, where the tune is also played by the instruments, but it is essential on the second where it often sustains alone the principal melody. The Parlophone version seems to have omitted it entirely without playing the part on any instrument. Having got this complaint off my chest, I will add that in every other sense the record is complete to the best of my belief and is good value considering the price. The very difficult problem of balance is not quite always solved successfully but on the whole Wagner's conception has been realised.

Invitation to the Waltz.—The introduction to this well-known piece is excellently played and recorded. I congratulate Dr. Weissmann on having obtained in the waltz the variety which it needs. Obviously he appreciates what is one of the first waltzes of any importance, and possibly the best. On my instrument there was a slight tendency to blast here and there.

Johann Strauss Waltzes.—Johann Strauss was doubtless a genius but not such a great genius as Weber. In an issue which contains the *Invitation to the Waltz* the addition of no less than three Strauss waltzes, occupying in all two double-sided records seems to be too much of a good thing. A little of this music goes a long way, and if we are to have an ocean of J. Strauss I hope it will come in trickles and not in floods like this. The playing seems adequate.

Liszt Rhapsody, No. 12.—This, the best known of the Hungarian Rhapsodies was recently recorded for H.M.V. by Mr. De Greef with a cut. Professor Weiss is a good pianist, but he is not in the same street as De Greef. The reproduction of piano tone is not at all bad, though there is a serious weakness in the high notes. The record is complete to the end of the first side, but afterwards there are several cuts. It seems ill-judged to make one of these in the very last line of the piece, thus entirely destroying Liszt's plan for his conclusion.

Traviata and *Bohème*.—These Italian opera duets by Zita Fumagalli with Cortis and Franceschi are distinctly successful. In the *Traviata* record (E.10180) the baritone sounds just a little breathless and might learn a lesson from the soprano in this respect. Otherwise the singing is good and the voices blend well. For the dullness of the orchestral part Verdi must bear the blame. My readers will probably all be thinking of the other record of these two songs by Galli-Curci and De Luca for H.M.V., but I will leave the comparison to the Editor in his Quarterly Review, only asserting that the cheap Parlophone record is by no means to be despised. The soprano is excellent again in two records from *La Bohème*. In one of them she is joined by Cortis who is also a fine singer, though I don't altogether like the quality of his voice.

The Flying Dutchman.—These two duets from the *Flying Dutchman* occur in the Second Act. Senta and the Dutchman have just met in Daland's house. Although the Dutchman warns her of the terrible fate hanging over him and her if she unites herself to him, Senta plights him her troth. The two songs come close together (there being a slight cut between them), "Am I enthralled in wonderful dreams" being the first. The music is conventional compared with what Wagner achieved later, but well above the general standard of the time at which it was written. The singing (which is in German in spite of the titles) is first rate, Madame Heckmann-Bettendorf excelling in the first record and Herr Werner Engell in the second. The recording is good though I noticed a blast in one place. There are one or two slight cuts. P. P.

BRUNSWICK-CLIFTOPHONE

15069 (10in., d.s., 5s. 6d.).—**Elisabeth Rethberg** (soprano): *Serenade* (Schubert) and *Solvejg's Song* (Grieg).

15070 (10in., d.s., 5s. 6d.).—**Sigrid Onegin** (contralto): *Alleluja* and *Wiegenlied* (Mozart).

15071 (10in., d.s., 5s. 6d.).—**Mario Chamlee** (tenor): *Out of the dusk to you* (Lamb-Lee) and *Moon Dream Shore* (Dick-Lockhart).

Rethberg gives us some musical singing. Above all, she understands rhythm, and that is why I enjoyed the familiar Schubert song, although once or twice I was a shade doubtful about the intonation (those sudden changes from major to minor and back again are not easy), and I should have preferred the original piano accompaniment. *Solvejg's Song* was a pure delight. There is no doubt about the intonation here, and the air is sung, as it so seldom is, in the rhythm in which Grieg wrote it.

Onegin.—It is interesting to hear a record by a singer well known to continental gramophonists but almost unknown, I believe, in this country. She has a beautiful voice with rich tone, and she understands her business. The *Wiegenlied* is a lovely melody in the *volkstied* style. It was recently recorded by Frieda Hempel for H.M.V., and a translation of it appeared in the July number (p. 57). Hempel sang it to piano accompaniment, and my impression is that that is the original version. I was surprised to find the singer in apparent difficulty about the high notes in verse 2; they came off well enough in the other verses. The *Alleluja* is a much more elaborate affair and enables the singer to show her versatility. She manages it very well.

Chamlee.—I can't recommend this record as I can the other two. I liked neither the songs nor the voice nor the singing, and the singer put the finishing touch with some horrid scoops. I would have passed over the record in silence were it not for the, to me, incomprehensible adulation which Mr. Chamlee has received at so many other hands. P. P.

VELVET FACE

585, 586 (12in., d.s., 5s. 6d. each).—**Boosey's Concert Orchestra**, conducted by Bainbridge Robinson: *Welsh Rhapsody* (Edward German)—four movements.

The last section of this work, based on Welsh folk tunes, is undoubtedly the best; it is really stirring and well worked out and the tune—the *March of the Men of Harlech*—if Teutonic in feeling is none the less (or perhaps because of this) a good one which does not quickly pall. This cannot be said of *On David's Rock*. No improvising minister was ever duller than this tune and German has given it very featureless orchestration. *Hunting the Hare* is appropriately "jiggy" and the *Bells of Aberdovey* is, of course, a universal favourite. *Loudly Proclaim*—going backwards we now arrive at

the start—delivers its message with conviction. Much of the orchestration is derivative—indeed, I could have vowed Wagner spoke once or twice—but it all betrays the musician's hand. The surface of these records is excellent and in every way justifies their title, but the balance is not yet as good as it might be and there is an unpleasant whiney tone about the wood-wind. Altogether, much more definition of detail is needed and one hopes the manufacturers will make the recording worthy of the velvety surfaces.

(September records held over till next month.) N. P.

VOCALION

K05103 (12in., d.s., 4s. 6d.).—**Frank Titterton** (tenor): *Lohengrin's Narration and Farewell* (Wagner).

K05104 (12in., d.s., 4s. 6d.).—**Stainer** (flute), **Woodhouse** (violin), and **Marie Goossens** (harp): *Suite for Flute, Violin, and Harp*, Op. 6 (Eugene Goossens).

K05107 (12in., d.s., 4s. 6d.).—**Band of H.M. Life Guards**: *Les Deux Pigeons* (Messager).

Frank Titterton has a good voice, though I found him just a shade too stagey in his singing of these last songs of *Lohengrin*. I daresay my readers will not agree with me. I thought, too, the Narration was taken a trifle fast. The orchestra is good throughout, and both songs are uncut. The Farewell I thought particularly excellent in singing, playing, and recording. The music is too well known to require comment.

Goossens's *Suite*.—This is a brilliant and at times beautiful piece of work by one of the cleverest of our younger composers. It is excellently played and the recording is good in spite of a slight scratch. Being an early work it is not so extreme as to be unintelligible to conservatively minded readers. The end of the *Divertissement* made me chuckle; it is like a naughty boy bringing out a new and imaginative swear-word in company. The *Impromptu* is perhaps rather less interesting.

Les Deux Pigeons.—I found a lack of really interesting tunes and orchestration in this band piece. The dance is the best with its attractive wood-wind decorations, but the rest is rather dull. P. P.

MISCELLANEOUS

(All 10in. unless otherwise mentioned.)

Out of a heap of fifty records surely there must be some to suit every taste and every mood, but after going through the batch it is hard for one to feel that one has any taste left—nothing but a great mass of mood, especially of the kind that would scream at an accordion solo. Yet they are probably excellent records of brilliant performances, especially Regal G8206, with which Regal G8205 (concertina medley) and G8204 (mouth organ solo) may well be associated.

What a relief to turn from them to Edith Lorand's Trio playing *Ose Anna* and *Santa Lucia Luntana* (Parlophone E5245) and, most soothingly, *La Tosca* and *Mignon* selections (Parlo. E5246)! These are both records which should not be missed, and I like them better than the Francini Trio's *On Wings of Song* and *Moonlit Sea* (Zono A286, 12in.) though that is pleasantly reminiscent of river backwaters at dusk. Of popular music well played, the Pathé Concert Orchestra's version of Friml's *Chanson* and the Hoffmann *Barcarolle* is worth a note; and there's the *Tancredi Overture* this month on Regal G8200, and the *Merry Wives of Windsor Overture* played by that excellent Grosvenor Orchestra (Aco. F33061, 12in.).

The songsters, as usual, are in force. There's Thea Phillips adding to her most competent repertoire with the *Jewel Song* from *Faust* and *Mimi's Song* from *La Bohème* (Aco. F33017, 12in.), a good pair sung in English; and Cecil Sherwood as accomplished as ever in *Com'è gentil* from *Don Pasquale* and Coleridge-Taylor's song *Eléanore* (Zono. A287, 12in.); both records for opera-lovers to hear and probably to buy. Leonora Sparkes sings Dell'Acqua's *Villanelle*, that charming song, and the foolish *I think on* Pathé 5111, 12in., with her lovely voice; Edna Thomas is not so triumphant as usual with two more Negro Spirituals (Col. 3473); Ethel Hook makes a so-so song—forgive my stammer—of Dvorák's *Humoreske* and is only saved by the violin obbligato from wasting her voice on *Just a Ray of Sunlight* (Voc. X9454); Watcyn Watcyns (Voc. X9456), Colin O'More (Voc. X9455) and Stephen Langley (Aco. F33019, 12in.) do their reputations no harm with ballads which will be popular with their

admirers ; and Actuelle 15174 and 15175, 12in., contain yet another version of the *Indian Love Lyrics*, sung by Barrington Hooper. Who on earth at this time of day still wants a version of those stars of twenty years ago, which we used to call them *Cash Merely Love Song* and *Cold Feet I hate*? But they don't wear too badly and are not badly sung.

But I shall follow Sydney Coltham, whatever he chooses to sing. This month it is *Mother I love and I'm calling love for you* (Zono. 2475), neither of which requires analytical notes. Nor can I resist Melville Gideon in *London Town* and *Spare a little love* (Regal G8209). His voice—which is hardly a voice, merely a caress—is as attractive as Max Darewski's playing. Give me either of them any day ; let them choose their own titles, for they are peers of the recording realm.

The Gramophone Company has produced the best music of *The Street Singer* opportunely on five 12in. records, and I needn't add that the recording is first-rate (H.M.V. C1160-1164). Those who love the play will want all of them as a souvenir of a happy evening at the Lyric ; others will perhaps be content with C1162, whereon Phyllis Dare sings *Heart's Desire* and *Follow Yvette* in her own sweet way. The orchestral selection (C1160) is also very good.

Of comedians and the like, there's an astonishingly distinct record of the late Billy Jones in *Give my Love to Scotland*, *Maggie and She does like a little bit of Scotch* (Actuelle 10676) ; an indifferent Will Fyffe (Regal G8208) ; a very stupid and noisy record by the two Gilberts (Regal G8210), and a good vocal duet of *Pasadena* and *What'll I do* ? a well-matched pair (Pathé 1056).

Finally there are two spoken records—a new *Meanderings of Monty* (Col. 3475) which is funny enough at any rate at the first two or three hearings, but not so rich as the earlier parts, and H.R.H. the Prince of Wales's first record, an extremely clear and memorable speech on *Sportmanship* (H.M.V. RD887, 12in., 5s. 6d.) with a fine band and choral version of *God bless the Prince of Wales* on the other side. It should be a matter of loyalty for all of us to have a copy in our libraries, as all the profits are being given by the Gramophone Company for the helping of the ex-Service men for whom H.R.H. pleads so stirringly in his speech.

PEPPERING.

BELTONA.

At the top of this set I should certainly place a very fine record of the violin solo *Air on the G String* (Bach). 'CELLO : *Chanson de Nuit*, a fine record. At the top of the popular section I put the Jazz Band Waltz—*Rock a Bye my Baby*, a perfect record. BLUES : *Teapot Dome*, very original. *Mandalay*. POPULAR SONGS : *What'll I do*, *The Hunchback of Notre Dame*. FOX-TROT : *It had to be you*. Good numbers for portable machines are the following : *The Spooks' Parade*, a particularly good xylophone record. *Irish Barn Dance* an accordion duet. *Puu O'Hulu*, Hawaiian.

IMPERIAL.

Purely as an example of specially fine recording if for no other reason everyone ought to buy the baritone Irish song *On the Road to Bal-ne-Pogue*. WALTZ : *Hula-Hula Dream Girl*. FOX-TROT : *June Night*, very pretty. A MUSIC HALL SONG : *When they're eating rice in China*.

WINNER.

A new departure to congratulate Messrs. Hough upon is a disc of a couple of French songs of the patriotic type sung in French by a vigorous tenor with clear enunciation, *Le Rêve Passé*. FOX-TROT : *I love the girl who kisses*. IRISH SONG : *The Girl from Mayo*. WALTZ : *Heather Bells*. If I am not mistaken there is a further improvement in the Winner surface this month. It is nearly noiseless and free from crepitation.

H.T.B.

* * *

Double-sided Vocalions

The announcement made by the Aeolian Company on p. iii marks a further reduction in the price of records, which is of greater importance perhaps to our readers than to the general public. The Vocalion catalogue is especially rich in classical and operatic records, which have hitherto seemed rather expensive to most of us. But now we need hesitate no longer to go through the new double-sided catalogue with a pencil and to secure some of the good things in it. The single-sided record has become a thing of the past, and the abbreviation "d.s." in our reviews, etc., becomes superfluous.

DANCE RECORDS

One of our original subscribers, Mr. Herbert Parsons, recording secretary in those days of the South-East London Gramophone Society, and latterly better known as connected with the Vitagraph Film Co., has, according to no less a person than Mr. Paul Specht, composed some new dance tunes, "*Cecile*," "*Cinemaland*," "*Woo me with roses*," and "*Down Hollywood Way*," which are a "revolution." The difference between this new dance music and the old is too subtle to be discovered, even by Mr. Specht ; but he asserts that it is there and that we shall all dance differently next season through the compulsion of the music. Our only comment on this is that we must have the music on the gramophone before we can deal with it ; so will the recording companies and Mr. Parsons and Mr. Specht see what they can do to gratify our curiosity ?

There do not seem to be many outstanding dance records this month, but for practical purposes probably the best waltz is

ZONO. (2s. 6d.).

2482. *Midnight Follies Orchestra*, "*Why do you haunt me ?*" and "*Eastern Love*." and the best fox-trot

BRUNSWICK (3s.).

2568. *Carl Fenton's Orchestra*, "*Whose Izzy is He ?*" and "*It ain't gonna rain no mo'.*"

But any of the following may safely be bought by those who want those titles :—

ACO. (2s. 6d.).

G15496. *Jeffries and his Rialto Orchestra*, "*I'm gonna bring a water-melon to my gal to-night*" and "*How's your poor old feet ?*"

ACTUELLE (2s. 6d.).

10678. *Nathan Glantz and his Orchestra*, "*Someday*" and "*Dancing Dan*."

COLUMBIA (3s.).

3461. *Savoy Havana Band*, "*Ogo-Pogo*" and "*Savoy Orpheans*" (Marie).

3476. *Savoy Havana Band*, "*That bran' new gal o' mine*" and "*Paradise Alley*."

HIS MASTER'S VOICE (3s.).

B.1875. *Jack Hylton and his Orchestra*, "*My time is your time*" and "*Sappho*" (five-step).

B.1878. *Jack Hylton and his Orchestra*, "*It ain't gonna rain no mo'.*" and "*Darlingest*."

B.1879. *The Romaine Orchestra*, "*Just to hold you in my arms*" (waltz) and "*Follow Yvette*" (one-step) from "*The Street Singer*."

B.1881. *The Romaine Orchestra*, "*Lazy*" and "*Lips*."

B.1882. *Walter Pidgeon*, "*Duna*" and "*What'll I do ?*"

IMPERIAL (2s.).

1318. *Imperial Dance Orchestra*, "*Sittin' in a Corner*" and "*June Night*."

1322. *Roseland's Dance Orchestra*, "*You're in Kentucky*" and *Lanin and his Orchestra*, "*He's a new kind of Man*."

PARLOPHONE (2s. 6d.).

E.5241. *Vincent Lopez and his Band*, "*What do you do Sunday, Mary ?*" (the first record out of this) and "*Driftwood*."

E.5243. *The Lanin Orchestra*, "*It had to be you*" and *The Red Jackets*, "*Where the lazy daisies grow*."

E.5244. *Vincent Rizzio's Philadelphia Orchestra*, "*Spain*" and *The Parlophone Orchestra*, "*Shine*."

VOCALION (3s.).

X9460. *The Ambassadors*, "*Oh Baby !*" and "*The Bar Harbor Society Orchestra*, "*It ain't gonna rain no mo'.*"

WINNER (2s. 6d.).

4071. *Regent Orchestra*, "*You're in Kentucky*" and "*Where the lazy daisies grow*."

4072. *Regent Orchestra*, "*After the Storm*" and "*Are you lonely ?*"

ZONO. (2s. 6d.).

2473. *The Midnight Follies Orchestra*, "*At Seven O'clock*" (one-step) and "*Memory Lane*" (waltz).

2483. *The Midnight Follies Orchestra*, "*Thank You*" and "*I've got a cross-eyed Papa*."

All are fox-trots unless otherwise marked.

PEPPERING.



THE NEW-POOR PAGE

Half-Crown and Two-Shilling
records good on both sides



A LIST containing an unusually large number of real new-poor records of high musical quality and priced at half a crown for the 10in. size is the BELTONA. Mr. George Murdoch takes the deepest interest himself to ensure that while the popular numbers—things of the moment—are not only not neglected but are produced in the very van of popular fancy, nevertheless there shall be plenty of really good music recorded, music of a kind that will please educated taste and form standard and lasting items in the list. It is with the latter class I shall deal here. Quite the most important in my opinion are the STRING AND INSTRUMENTAL QUARTETTES and the like, played by the Sutherland Salon Orchestra; delicate and light and proportionately recorded, they are works *par excellence* for the large machine with surplus tone. My favourites are: *Humoresque* (Dvořák), *La Fringante*, *The Clock is playing*, *Menuetto*, *Scarf dance*, *Sweet and low*. ORCHESTRAL records of moderate tone are in plenty. Those I prefer are: *Coppelia Ballet*, *Ballet de Sylwia*, *Ballet Egyptien*, *Pastoral dance* (showing the harp well) all good examples of high class light music. *Lilac Time*, *Merrie England*, *Merry Widow* are good examples of selections. *March Tartare*, *Second Serenata* (Toselli), *Musical switch* are good miscellaneous numbers. MILITARY BANDS: *In the Hall of the Mountain King* is an exceptionally fine record showing bass wood-wind tone. *Henry VIII. dances*, *Blue Danube Waltz*, *The boy and the birds* are good miscellaneous numbers, and *Lynwood* is one of the very finest march records existing showing bass brass tone. Good WALTZES never stale; *Lilac Time*, *Old Time*, *Normandy*, *April Night*, *Dolores* are good pairs. PIANOFORTE: *Gavotte* (Bach), *Danse Negri*, *The Musical Box*, *The Bees' Wedding* are all nice examples of moderately vigorous recording. The piano fox-trot, *You tell 'em ivories*, is both good and strong. SOPRANO records in which one can hear the words are hard to find; *I hear a thrush at eve*, with harp accompaniment, and some others by the same singer are good: *I passed by your window*, *I heard you singing*. CONTRALTO: *Down here*, *When I think on the happy days*. TENOR: *I came to your garden* and all the others by Reginald Dixon are particularly good. The Irish songs by Patrick O'Donoghue are most of them safe. BARITONE: *Hills of Donegal* is perfect; *A Warwickshire wooing* and others by the same singer are safe. VIOLIN:

Star of the East is exquisite for large machines. 'CELLO: *Ave Maria* (Schubert). BANJO: *Sweet Jasmine*; high-class work by Olly Oakley. VIOLIN, FLUTE, HARP and CELESTE: The Dawson Quartette numbers are good.

There is no room here to mention selections from the Scots numbers; Mr. George Murdoch specialises in them, no one purchasing such records can wisely ignore his very fine list.

I wish specially to mention the instrumental solo *Kiss in the dark*. Play this before you look at the label and *try to guess what instrument is being used*.

I have given the composition these records are made from the severest wear test I have yet carried out and involving ten days' hard work. I took three 12in. records; one orchestral, one military band, and one baritone (all three records of exceptional vigour), and I played each record on my Peridulce 111 times, using twelve Euphonic needles only for that purpose with each record. Before use there was no great burnish on the records and there was a little silky surface noise (but entirely free from crepitation); at the end of the test the burnish on the records had improved, there was not the least cutting even at the point of first contact of the needle with the track, definition had become distinctly better and surface noise had to be listened for to be heard at all. I sent the records to 59, Clerkenwell Road, so that Messrs. Murdoch may be able to show them to any who may care to see them.

N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air. H.T.B.

'Gramophone Tips' for 1924

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Capt. H. T. BARNETT, M.I.E.E.,

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CATALOGUE**

September Supplement.

Vocals

- 1327 { If I can't sing about my Mammy (Con Conrad)
Sung by Chas. Bonheur, with Orchestral Accomp.
I'm gonna bring a Watermelon (Con Conrad)
Sung by Geo. Berry, with Orchestral Accomp.
- 1326 { They put the last Clean Shirt on Bill To-day (Smith and Troy).
Sung by Geo. Berry, with Orchestral Accomp.
When They're Eating Rice in China (Merson, Melford and Kendal).
Sung by Geo. Berry, with Orchestral Accomp.
- 1325 { Sammy (Come Home to Mammy) (Clark and Strong).
Sung by Chas. Bonheur, with Orchestral Accomp.
You're in Kentucky Sure as You're Born (Little, Gillespie and Shay).
Sung by Geo. Berry, with Orchestral Accomp.
- 1324 { Say it with a Ukulele (A. Conrad).
Sung by Geo. Berry, with Banjo Accomp.
On the Road to Bal-ne-Pogue (G. J. Trinkaus).
Sung by Robert Kinnear, with Orchestral Accomp.

Dances

- 1323 { Memory Lane (De Sylva and Spier). Waltz.
Played by The Imperial Dance Orchestra.
Nightingale (Brockman). Waltz.
Played by The Imperial Dance Orchestra.

Dances—continued.

- 1322 { He's a New Kind of Man (Clare and Flatow). Fox Trot.
Played by Lanin and his Orchestra.
You're in Kentucky Sure as You're Born (Little, Gillespie and Shay). Fox Trot.
Played by Roseland Dance Orchestra.
- 1321 { Doodle-doo-doo (Kaffel-Kitzel). Fox Trot.
Played by Missouri Jazz Band.
Charley, my Boy (Kahn-Fiarito). Fox Trot.
Played by Fletcher Henderson and his Orchestra.
- 1319 { Shine (Mack-Lew Brown-Dabney). Fox Trot.
Played by Lanin and his Orchestra.
Hula-Hula Dream Girl (Kahn-Red Farito). Waltz.
Played by Imperial Dance Orchestra.
- 1318 { June Night (Just give me a June Night, the Moonlight and You) (Friend-Baer). Fox Trot.
Played by Imperial Dance Orchestra.
Sittin' in a Corner (Gus Kahn). Fox Trot.
Played by Imperial Dance Orchestra.

A SUPPLEMENTARY LIST OF NEW TITLES WILL BE ISSUED MONTHLY.

Apply for particulars to the Crystalate Mfg. Co., Ltd., Town Works,
Tonbridge, Kent, the oldest makers of Disc Records in Great Britain.

London dealers should write for supplies to 63, Farringdon Road, London, E.C.

Gramophone Societies' Reports

[NOTE.—Mr. Noel C. Webb, 67, Kenilworth Square, Dublin, will be very glad if all Dublin gramophone enthusiasts will give their support to the formation of a DUBLIN GRAMOPHONE SOCIETY.]

Captain H. T. Barnett, M.I.E.E., 82A, Elsham Road, W. 14, will be pleased to hear from Secretaries of Gramophone Societies if they would like a twenty minutes' theory lecture and a demonstration of uncommon records on any evening during the season.]

THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.—*Beethoven's Ninth Symphony.*—This is the work which constituted the instructive entertainment for the August meeting at the Central Hall, Peckham, S.E. The demonstration was in the hands of the Secretary, Mr. E. Baker, who had previously provided each of the audience with printed descriptive notes, courteously supplied by the Gramophone Co., Ltd. H.M.V. records were used. In introducing the work, Mr. Baker spoke of the many troubles Beethoven was experiencing during the period in which the *Ninth* was composed; the many lawsuits, the deaths of friends, the troublesome nephew Carl, and so forth. He spoke of various happenings which might have had a counter-acting influence—the production of an opera, the congress of Vienna, and the concert he gave there to nobilities—but didn't. After quoting a few entries in Beethoven's diaries and letters Mr. Baker had given pretty good proof that Beethoven was intensely miserable when at work on this great symphony. He asked his listeners to note particularly the final portion of the first movement, which seemed to suggest the great mental distress of the composer and an intense yearning for relief from worries which, to a genius like Beethoven, were more than ordinarily difficult to bear. Beethoven's symphonic developments were then traced, after which a few notes on the first movement were given. Mr. Baker spoke of the greatness of this movement not only in comparison with other portions of the *Ninth*, but in comparison with other movements. He spoke of the mysterious opening, the severity and simplicity of the main subject, the number of subsidiary themes, the dignity of some portions, the restlessness of others, the incessant alternation of impatience and tenderness, the strange tune of melancholy and yearning. Finally he pointed out that it seemed as if Beethoven was experiencing great difficulty in expressing himself, but nevertheless he had produced a movement which is the greatest of all his works. "Had Beethoven not written this great work, especially the first movement," he said, "it is startling to think what we should have missed." The first movement was then played through, after which Mr. Baker continued his remarks, dealing with the second movement. This movement has a double interest: (1) It is really the scherzo, and for the first time appears as the second movement in a symphony; (2) its chief subject is the first actual portion ever put on paper by Beethoven. Pointers as to the appearance of the first and second subjects were then given. After hearing the second movement, the third movement was introduced with a few brief remarks. Then Mr. Baker showed how the connection was made for the choral section. Exigencies of space forbid giving details of his remarks about the various movements, but sufficient has been said to show that it was a very interesting and instructive evening. It is not often one has an opportunity of hearing the *Ninth* including the choral section, and so the members and friends who were present had somewhat of an unique evening of music.

Following the usual interval for social intercourse, the rest of the evening was given over to an entertainment provided by Mrs. E. E. Tuck, one of the Society's esteemed lady members; everyone appreciated the items she included in her programme, especially a little work by Holst, *A Bright morning on the Alps*. —E. GLEDHILL.

[NOTE.—The above was held over from last number.—ED.]

SEPTEMBER REPORT.—A "Night of Grand Opera" constituted the heading of our programme for September 8th. If a slightly more ambitious title had been desired "An Hour with the Immortals" would surely have filled it. Although what may be termed the greater operas were mainly drawn upon, those which

are lesser known were also represented, and it was clearly shown that although opera lovers rarely have the pleasure of seeing some of the latter staged, the beautiful numbers contained in them are an ever present source of joy to the gramophone lover. Caruso contributed three items: *Ah! fuyez, douce image*, from Massenet's *Manon*; *Magic Notes*, from *The Queen of Sheba* (Goldmark); and an excerpt from *The Pearl Fishers*. The ever popular *Eri Tu* and *Spirito gentil*, rendered by Gogorza and Gigli respectively, Anseau contributing the *Air de Jean (Hérodiade)*, whilst the ubiquitous *Largo* by Gogorza, and Martinelli at his brightest in an item from *William Tell* filled the soloist side. Chorus and orchestra were represented by the *Triumphal March (Aida)*, a chorus from *Pagliacci* and *Duca Duca* from *Rigoletto*. An orchestral item, *Ballet Music* from *Aida* completing the programme. It will be noticed that the programme was devoted entirely to the French and Italian schools with which our President, Mr. Lewis, who had charge of the meeting, is thoroughly familiar, showing where the two schools differed in conception and giving criticisms where various singers treated similar subjects differently, together with full notes as to plots and concepts of the different operas. A delightful evening was brought to a close by our member Mr. Victor Webbing giving a short programme of varied items which was well received, the chief items being a record by Gigli, *Santa Lucia Luntana* (Mario) and Toselli's *Serenade*.

October meeting on 13th. Mr. Yeomans, of the Gramophone Co., Ltd., is with us lecturing on "Music and the Plain Man." Intending visitors are invited to communicate with our Secretary, Mr. E. Baker, 42, Chalsey Road, Brockley, S.E. 4, who will be pleased to send all particulars.—ED. C. COXALL.

MANCHESTER GRAMOPHONE SOCIETY.—The programme at the September meeting in the Onward Hall was provided by our esteemed President and founder, Mr. Rastall, and fully maintained the exceptionally high standard we are accustomed to expect from him, his selection being most attractively varied in character and the tastes of many of the audience being deferred to by his selection of a larger proportion than usual of vocal items rendered in English. The outstanding records were: Liszt's *Hungarian Rhapsody, No. 2*, rendered with truly marvellous power and technique by Paderewski and recorded with unusual clarity, while Handel's *Overture in D minor* by the Royal Albert Hall Orchestra showed a superlatively fine orchestral tone. Of the vocal items the rendering by Frieda Hempel of Schumann's *Du meine Seele—Widmung* was exquisite in purity of tone and tastefulness, while the brilliancy and flexibility of Mabel Garrison's voice in *Les Oiseaux dans la charmille* boldly challenged comparison with the standard of Galli-Curci. Florence Austral was uniformly sweet in *Softly sighs the breath of even*, though just falling short of the artistry of the above two. Evan Williams' record of *Open the gates of the Temple*, by Knapp, was superb and a wonderful lesson in voice production and quality, and the Zonophone record by Sydney Coltham of *Be thou faithful (St. Paul)* was conspicuously sweet and sympathetic in tone. Joseph Hislop's rendering of *Ella mi fu rapita (Rigoletto)* displayed emotional fervour quite equalling that of the Continental tenors, a quality which so many of our British singers seem unable temperamentally to acquire, while lastly, Chaliapine in the *Death of Boris* was magnificently dramatic and the fine choral background intensified the vivid atmosphere of almost startling tragedy. Space precludes reference to the remaining items of the programme which were all excellent and were reproduced nearly to perfection by the combination of Mr. Rastall's own sound-box and the Horizontal Grand H.M.V. model supplied by the Tudor Galleries (Sir Herbert Marshall and Sons), of 71, Deansgate, to whose kindly interest we have frequently been indebted in the past. Fibre needles were used throughout the evening with conspicuous success as regards fullness and sweetness of tone, with the exception of the Dal Monte record of *Ardon gl'incensi (Lucia di Lammermoor)*, where a vibrating shrillness of the singer's high notes appeared to be rather accentuated than otherwise by the fibre, and in the opinion of many of the audience a soft steel needle would have been preferable. At the close the vote of thanks to Mr. Rastall for his delightful entertainment was enthusiastically carried.—CECIL J. BRENNAN, Hon. Secretary and Treasurer.

SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.

At our meeting held at headquarters on September 2nd the writer of these notes was responsible for the programme, and he felt exceedingly gratified at the manner in which his effort was received. As explained at the meeting, the undersigned always endeavours, when arranging a programme, to drift in the latter half to the lighter type of music and song. With the application of a little care and discrimination it is quite possible to accomplish this without unduly reducing the status of the programme generally, and, what is more important, your audience is less likely to become bored. The records submitted included Smirnoff's *La donna è mobile*, an excerpt from *La Sonnambula* by Galli-Curci (wonderfully broad tone on the high notes), *Home to our mountains*, by Caruso and Schumann-Heink, *Ombra mai fu* (generally accepted as amongst Caruso's finest recordings); also items by Paderewski, Heifetz, W. H. Squire, Coltham, and that inimitable entertainer Ernest Hastings. A vote of thanks was proposed and seconded by Messrs. How and Megson respectively and the subscriber could not but feel honoured by the kind things they said. The programme was followed by the pick of the new H.M.V. issues. Mention must be made here of the generous gift of a further batch of records for the Society's lending library, on the part of our President, Mr. Duncan Gilmour, junr. This is the second parcel of something like a hundred records that he has passed along to us, unconditionally. He seems to make a hobby of looking after the Society's welfare, and it is scarcely necessary to say that his sportiness is highly appreciated.—THOS. H. BROOKS, *Hon. Press Secretary*.

THE NORTH LONDON GRAMOPHONE AND PHONOGRAPH SOCIETY.

The fourteenth annual general meeting of the above Society took place on Saturday, September 13th, at its headquarters, Manor Gardens Library, Holloway Road. The official business of the meeting, transacted in something under half an hour, reveals the personnel of the Society as follows, for the coming year: Hon. President, Mr. Norman F. Hillyer; Hon. Chairman and Financial Secretary and Treasurer, Mr. L. Ivory; a case of triple control that is hoped to work for the betterment of the Society, and to whom all applications for membership should be directed at 34, Granville Road, Stroud Green. The recording secretaryship remains, as may be seen below, in *status quo*. Business being disposed of, we settled down to the enjoyment of a demonstration kindly provided by Messrs. Murdoch, Murdoch and Co., the well-known London agents of the Edison Re-Creating Phonograph. The chair was occupied by Mr. L. Ivory, who announced Messrs. Murdoch's representative, Mr. Evans, in a few felicitous words. This gentleman addressed the audience with some interesting explanatory remarks anent the Edisonian products and their evolution, followed by a demonstration thereof, which proved to be a convincing case for the claim of the Edison Company in respect of their triumphant achievements in the re-creation of music. Fortunately for the scribe, there is no necessity to touch upon the instruments provided, a table grand and a cabinet model, for all that has been sufficiently and substantially set forth by the Editor of THE GRAMOPHONE in the September issue. A few words, however, may be well to state a case for the extraordinary fidelity with which the instrument reproduces vocal articulation. The reproduction of the Gregorian Choir's rendering of the *Gloria* from Mozart's *Twelfth Mass* was so vivid that it betrayed the fact that the said record is but half complete. The half side of the record, which is backed by a reproduction of the *Hallelujah Chorus*, closed with the roundly resonant phrase "Domine Deus, Agnus Dei, Filius Patris," and, of course, this is only about half way through the text of the *Gloria*. Still, by many, this was considered the best record of the evening. The programme as a whole was heartily appreciated, the instruments were minutely inspected, and the several strikingly original portions of internal mechanism duly noted and approved during the interval. Mr. Evans was the recipient of a hearty vote of thanks at the conclusion of the demonstration, to which he suitably responded; and the general feeling of the meeting was that this was the most satisfactory and successful gathering which had been experienced for a very long time.—WILLIAM J. ROBINS, *Hon. Recording Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—The three programmes submitted at the meeting on August 30th were, by a coincidence, all devoted to the masters of the classical school, with few exceptions, and an opportunity was given of comparing such romantic composers as Grieg, Schubert, Schumann and Mendelssohn with Mozart, Beethoven, and such comparative moderns as Donizetti, Verdi, and Puccini. A refreshing feature was the fact that the greater number of the items had not been played

at these meetings before, or at least for some considerable time, and thus were found comparatively new. This circumstance applies with special force to the first two movements of Grieg's *Sonata*, Op. 45, by Sammons and Frank St. Ledger; Elena Gerhardt's *Death and the Maiden* of Schubert; Schumann's *Two Grenadiers*, finely sung by Michael Bohnen for the Brunswick, and Schubert's *Impromptu for Piano-forte*, Op. 142, No. 3, played by Eugen d'Albert on Musica; and two remarkable Musica records of the organ played by Professor Walter Fischer of two pieces by Mendelssohn and Guilman. It may be said of these latter that within their limits they give a far more faithful idea of organ tone than is to be found elsewhere at present, although practically confined to the middle register throughout; it apparently being at present beyond the ingenuity of recorders to give us the real thing from top to bottom; but that this may come one day is the fervent prayer of a great number who love the organ, and if and when it is accomplished there will be unfolded an almost inexhaustible treasury of music which is practically unknown to the ordinary users of the gramophone.

If the Aeolian Company had done nothing else, it would have earned gratitude of all chamber-music lovers by the issue of the series of trios and quartettes of Mozart and others, and a very fine collection of this form of music is available. Nowadays, when "cutting" is receiving a great deal of attention and criticisms, we are at last obtaining a fuller rendering than was the case not so very long ago, and it is worth putting on record that the Vocalion from the first gave a great deal more in this direction than was the case generally. Two items played, the *Andante grazioso* from the *Piano Trio in E*, and the *Rondo* from that in E flat, are very fine examples of playing and recording. One more item remains for special mention, and that is the *Credo* from *Otello*, sung by Rimini for Vocalion. This is less forceful than the rendering by Titta Ruffo, and perhaps is more pleasing on that account. The operatic repertoire in this make is so far not extensive, although it contains several interesting numbers; and perhaps the advent of the double-sided series when it comes, will see an extension in this respect.—S. F. D. HOWARTH, *Reporting Secretary*.

[Programme regrettably crowded out.—ED.]

RICHMOND AND DISTRICT GRAMOPHONE SOCIETY.—The vagaries of the elements, the call of the sea, either or both, were responsible for the small attendance at the meeting held on Monday, the 25th ult. The President and the Chairman being unavoidably absent, Mr. T. Sydney Allen occupied the chair. Mr. W. A. Entwistle undertook the first part of the programme with a choice collection of vocal records, viz.:—

1. H.M.V.: Piano, *Tarantelle* (Heller), U. Bourne. 2. H.M.V.: Tenor, *O Flower Divine* (Haydn Wood), H. Eisdell. 3. Col.: Baritone, *Drake's Drum* (Stanford), H. Williams. 4. H.M.V.: Contralto, *My Ain Folk* (Lemon), E. Thornton. 5. H.M.V.: Duet, *On the Field of Glory* (Donizetti), Coltham and Dawson. 6. H.M.V.: Orchestra, *Dances Tziganes* (Nachez), De Groot. 7. Zono.: Tenor, *A Spirit Flower* (Tiplon), B. Mummery. 8. H.M.V.: Bass, *The Company Sergeant Major* (Sanderson), H. Dearth. 9. Voc.: Soprano, *Lo! Here the gentle Lark* (Bishop), E. Scotney. 10. Voc.: Violin and viola, *Duet from 6 Duettini* (Godard), Sammons and Tertis. 11. Col.: Tenor, *Vesti la Giubba* (Leoncavallo), U. Lappas. 12. H.M.V.: Voc. quartette: *Moon, my Moon* (Pelissier), Gresham Singers.

After refreshment and discussion time, Mr. W. E. Crook contributed the following records:—

1. Voc.: Orchestra, *Ballet Russe Suite* (Luigini), Regent Symphony Orchestra. 2. H.M.V.: Soprano, *Qui la voce sua soave* (Bellini), Galli-Curci. 3. H.M.V.: Piano, *Liebesträume* (Liszt), Backhaus. 4. H.M.V.: Contralto, *O lovely night* (L. Ronald), K. Lunn (cello by W. H. Squire). 5. H.M.V.: Violin, *Meditation* (Thaïs) (Massenet), M. Elman. 6. H.M.V.: Piano and orchestra, *Concerto in A minor* (Parts 2 and 3) (Grieg), De Greef and R.A.H.O. 7. H.M.V.: Bass, *The Lament of Shah Jehan* (Parts 1 and 2) (Landon Ronald), P. Dawson. 8. Voc.: Baritone, *I am singing, I your lover* (Schubert, arr. Berte Clutsam), P. Heming. 9. H.M.V.: Piano, *Naila Waltz* (Delibes-Dohnany), Backhaus. 10. Voc.: Duet, *I want to carve your name* (Schubert, arr. Berte Clutsam), Butterworth and Heming. 11. H.M.V.: Orchestra, *Merchant of Venice* (Part 2) (Rossi), Mayfair Orchestra.

It is interesting to note this programme clearly indicates that there could be no means of bringing together such famous artistes other than by mechanical reproduction, a point to be seriously considered by music lovers.—T. SYDNEY ALLEN, *Hon. Press Secretary*.

NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(153) **Virtuoso and English String Quartets.**—You are correct in your guess (p. 70) as to the first violinist. The players in the Virtuoso Quartet are Miss Marjorie Hayward, Mr. Edwin Virgo, Mr. Cedric Sharpe and Mr. Raymond Jeremy. The players in the English String Quartet are Miss M. Hayward, Mr. Edwin Virgo, Mr. Frank Bridge and Mr. Ivor James.—R. W. M., Lowestoft.

(154) **Catalogues.**—Could you give me any information where I could obtain record catalogues of the following makes: Odeon, Victor, Musica, Coliseum and Jumbo?—C. W. H. T., Purley.

[We get many requests of this sort, and hesitate to suggest that any dealer ought to be able to get any catalogue for his customers, because we know by experience how hard it is to procure them. But the Coliseum should be easily obtainable from Messrs. Wm. Cooper, 43, City Road, E.C. 2, and the Victor from the Gramophone Co., 363 Oxford Street, W. 1, and perhaps the Odeon and Musica from the Parlophone Co., 85, City Road, E.C. 2. We confess to complete ignorance of Jumbo.—ED.]

(155) **French Records.**—I was amazed to see Caruso's "Les Deux Serenades" suggested by a correspondent as a record of "good clear French." I cannot hear one French word in it. Evelyn Scotney's "Je veux vivre" is spoiled by the poor French, as can be seen by comparing it with the text. But Jean Noté's Scala records are superb. I doubt if his "Vision fugitive" and "Promesse de mon avenir" (both Massenet) are surpassed by any baritone records. Pathé have a good series of spoken French by Weill. Can anyone tell me when the promised H.M.V. French series by Mr. Daniel Jones will appear?—K. C. M., Adelaide.

(156) **Fibre Needles.**—I have noted several correspondents are enthusiastic over the "doped" fibre needles. I tried some myself but regret that I cannot detect any particular improvement. In fact I have reverted to my usual variety and think the tone is more mellow and natural than with the "doped." I use a Lenthall sound-box, which, I think, is about the most natural toned box I have heard. It is specially suited for fibres.—T. W. H., Clapton.

(157) **Piano Accompaniment.**—Referring to your review of a record by Tom Kinniburgh in September; in my opinion a piano accompaniment is greatly to be preferred with most songs. I cannot understand why the recording companies are so fond of the orchestral. Even regarded from the point of view of economy the piano would be cheaper surely. The otherwise excellent record in June by Muriel Brunskill, "The May Night" (Col.), was spoiled by the wretched orchestral accompaniment.—T. W. H., Clapton.

(158) **Best Renderings.**—Will you please let me know the best renderings of the following selection of records, irrespective of price or make: (1) "The Moon hath Raised Her Lamp Above"; (2) "The Admiral's Broom"; (3) "Drake goes West"; (4) "Excelsior"; (5) "Shipmates o' mine"; (6) "Watchman, What of the Night?"; (7) "Four Indian Love Lyrics"; (8) "Take a Pair of Sparkling Eyes"; (9) "Poet and Peasant"; (10) "Light Cavalry Overture"; (11) Rachmaninoff's "Prelude in C sharp minor"; (12) "Lohengrin," Introduction Act 3.—F. G. P., Brixton Hill.

(159) **A Misprint.**—I notice in your last quarterly review of records, p. 73, col. 1, you refer to "Il lacerato Spirito" (E. Pinza) as DB. 669. This should read DB. 699.—F. R., Hesse.

ANSWERS TO QUERIES

[Will readers please notice particularly that answers should be written on separate slips?—ED.]

(106) **The Best Record.**—I think H.W.'s idea is splendid. I have bought the best record of G.R., Wood Green, and think it wonderful. The record I think best is "La rivedrà nell'estasi" from "Un Ballo in Maschera," sung by Caruso, Hempel, Rothier, and De Seguro. The reverse, "E scherzo od'è follia," also from "Un Ballo," is equally good, sung by Rothier, Caruso, Duchêne, De Seguro, and Hempel. This record is H.M.V. DM.103.—A. M. G-B. Knebworth.

(125) **Best Records Wanted.**—I see that in the August number, p. 109, J. E. S., of Hammersmith makes the astonishing statement that every tenor of note sings the "Prologue" from "Pagliacci"! I always thought that that was a baritone song. Perhaps J. E. S. means "Vesti la Giubba," and the Browning Mummy version on Zono, costs only 4s.—J. R., St. Helens.

(136) (e) **"Oberon Overture."**—"Oberon Overture" by the New York Philharmonic Orchestra under Willem Mengelberg, double-sided red-seal 6224 in the Victor catalogue, seems a perfect recording, I can conceive of none better.—K. E. B., Minneapolis.

(137) **Tosti's "Good-bye."**—Perhaps your correspondent is not aware that John McCormack has made an excellent record of this (H.M.V. DB.341).—B. D-F., Kingstown.

(137) **Tosti's "Good-bye."**—There is a good record of this in English by J. Hislop (recorded presumably before he rose to his present eminence) on Zonophone, 12inch, A.154. On the reverse side is "Queen of the Earth"; price 4s.—T. W. H., Clapton.

(146) **Sympathetic Chromic Needles.**—I tried these but was disappointed. Even after playing one record the point is perceptibly blunted. I should never think of using each point more than three times at the most. I cannot imagine what a record would sound like being played by a needle which had been used 39 times previously. The makers claim each needle can be used 40 times. Cliftophone Duplex are very good, but fibres seem to be the only ones which do not wear records at all.—T. W. H., Clapton.

The answer to A. S. J. is given on p. 11, col. 2, of the new pamphlet issued by the manufacturers of these needles. The remarks of James Scott and Capt. Barnett in this same little booklet bear out my own experience.—W. J. P., Queen's Park, N.W.

(148) **Best Record Wanted.**—(a) Columbia A.680, by Constantino (reverse: "Questa o quella"). (b) H.M.V. DA.510, by Farrar (reverse: "Obéissons quand leur voix appelle"—Manon).—A. M. G-B., Knebworth.

(148) (a) The best record of "La Donna è mobile" is Martinelli's (H.M.V. No. DA.325); Smirnóv's version (H.M.V. DA.461) is beautifully sung, but inclined to be nasal in tone. (b) Calvé's record of "L'amour est un oiseau rebelle" (H.M.V. No. DB.160) is magnificent and probably unsurpassed. It has orchestral accompaniment, but no chorus.—J. F., Maybole, Ayrshire.

(152) **Best Records Wanted.**—Melba: DB.356. Sembrich: DB.428. Tetrassini: DB.540. Farrar: DK.106 (duet with Journet). Tamagno: His "Esultate" from "Otello" is, I think, undoubtedly his best recorded piece of singing, but it is hardly worth the monstrous price that used to be asked for them in the single-sided catalogue (I haven't seen his double-sided list) as it is extremely short. Caruso and Melba: If you want a duet by two very great artists at their best, buy 054129; but if you merely want "O soave fanciulla" try DK100 (Martinelli and Alda) which is double-sided.—A. M. G-B., Knebworth.

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LONDON GAZETTE INFORMATION.

(NOTE.—It must be clearly understood that, though the following information is taken from official records, we accept no responsibility for the accuracy of it.—ED.)

VOLUNTARY LIQUIDATIONS.

(NOTE.—Voluntary liquidations may, in some cases, refer to companies in course of reconstruction.)

Re the TRIPLE RECORD COMPANY, LTD. At an Extraordinary General Meeting of the members of this Company, held at 3, London Wall Buildings, E.C., on July 15th, 1924, an Extraordinary Resolution was passed for the voluntary winding up of the company and for the appointment of Mr. Leonard George Brooks, 3, London Wall Buildings, E.C., as liquidator.

Re INTERNATIONAL LINGUAPHONE CO., LTD. At Extraordinary General Meetings of the members of this Company, held at 3, Thames House, Queen Street Place, E.C., on June 17th and July 15th, 1924, a resolution was passed and confirmed, respectively, for the voluntary winding up of the Company, and for the appointment of Mr. Frederick Rowland, 3, Thames House, Queen Street Place, E.C., chartered accountant, as liquidator.

Re RADIO GRAMOPHONES, LTD. At an Extraordinary General Meeting of the members of this Company, held at 30, Bolsover Street, W., on July 18th, 1924, a resolution was passed for the voluntary winding up of the Company, and for the appointment of Mr. Leslie Wellwood Millar, chartered accountant, 10, Coleman Street, E.C., as liquidator.

RECEIVING ORDERS.

Re Laura SCOTT, 11, Nelson Parade, Bedminster, Bristol, musical instrument dealer (widow). Receiving Order dated July 14th, 1924. Debtor's petition. Public examination at noon, on Oct. 3rd, 1924, at Guildhall, Bristol.

Re William CHAPMAN, 31, East Street, Havant, Hants, music seller. Receiving Order dated July 14th, 1924. Debtor's petition.

Re James Frederick FIRBY, 43, Frenchgate, and 2, The Toll Booth, both in Richmond, in North Riding, York, gramophone dealer. (No. of Matter 8 of 1924). Receiving Order dated August 15th. Debtor's petition. Adjudication Order dated August 15th.

APPOINTMENT OF TRUSTEE.

Re Salvatore SCARFI, trading as SCARFI BROTHERS, residing and carrying on business at 78, Alexandra Road, Newport, Mon., cycle, gramophone, and wireless agent. (No. of Matter 24 of 1924.) Trustee, E. H. Hawkins, 4, Charterhouse Square, E.C., incorporated accountant. Certificate of Appointment dated July 29th.

WINDING-UP PETITION.

Re W. & F. THORN, LTD. A petition for the winding-up of this company by the High Court was, on July 23rd, presented by Bert Feldman, 44, Maida Vale, W., music publisher. The petition is directed to be heard before the Court sitting at the Royal Courts of Justice, Strand, on Oct. 14th.

COPYRIGHT ACT.

In the Matter of the Copyright Act, 1911, and of the Copyright Royalty System (Mechanical Musical Instruments) Regulations, 1912. The COLUMBIA GRAPHOPHONE COMPANY, LTD., of 102, 104, 106 & 108, Clerkenwell Road, E.C., notified their intention in the *London Gazette* dated August 26th, to make contrivances reproducing the undermentioned works: *March Caprice* (Is. de Brandt); *Peaceful Henry* (E. H. Kelly); *Paraphrase on Paderewski's Famous Minuet* (Kreisler); *Debussy Quartet in G minor* (Debussy); *Boccherini Minuet* (Hermann); *Mahini Malamalama Waltz*, *If you would love me* (MacDermid); *The Dutch Mill* (Rebattu); *In the heart of Hawaii* (Lewis and Casey); *The French Trot* (Milton Davis); *Say No! That's All*; *Waltz in A major* (Brahms-Hochstein); *The Bonnie Wells o' Wearie* (MacLagan and Grieve); *At the Brook* (Rene de Boisdeffre); *Cynthia's Garden* (Bingham and Birch); *Sobbin' Blues* (Kassel and Berton); *Le Bourgeois Gentilhomme* (R. Strauss); *Little Nightingale* (Donjon); *Chanson Triste* (Tschaiakowsky-Stewart); *Im Walde Suite* (Popper).

APPLICATION FOR DISCHARGE.

Re Bernard John HOWARD, residing and carrying on business at 5, King's Bridge, St. Peter's Street, Canterbury, under the name of VICTOR ROY & SON, cycle and gramophone dealer. (No. of Matter 12 of 1923). Hearing fixed for Oct. 7th, 1924, at 11 a.m., at Guildhall, Canterbury.

THE JUMBLE SALE.

A column intended for the use of readers who wish to buy, sell, or exchange any Gramophone, Player-Piano, Sound-Boxes, Records, Rolls, or anything else in the world.

1. Advertisements for this column, clearly written on one side of the paper only, must reach THE GRAMOPHONE, 58, Frith Street, W. 1, by the first post on the 13th of each month, and must be marked "JUMBLE."
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FOR SALE.—Several Orchestral H.M.V., Columbia, Velvet Face records. Some fibre used only. All good.—RUTHERFORD 45, CHEFSTOW PLACE, W. 2.

FOR SALE.—"Tremusa" Sound-box. H.M.V.—Fibre as new, 20s.—BOX 425, THE GRAMOPHONE, 58, FRITH STREET, W. 1.

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WANTED—Edison Re-creation Records. Astra Sound-box No. 4.—LIVESEY, POWIS ROAD, ASHTON-ON-RIBBLE.

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If you have any trouble with your gramophone, sound-box, motor, tone-arm, needle or records, consult the Gramophone Exchange (Enquiry Dept.), where everything concerning the gramophone that is worth knowing is known. Advice and suggestions free: enclose stamp for reply, The Gramo. Exchange, 29 & 31, New Oxford Street, London, W.C. [Advt.]

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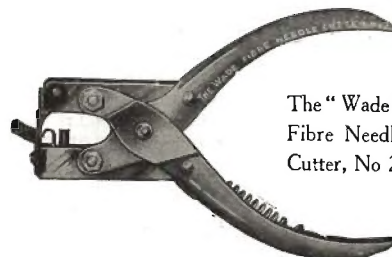
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